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SELECTIONS FROM LATIN POETS

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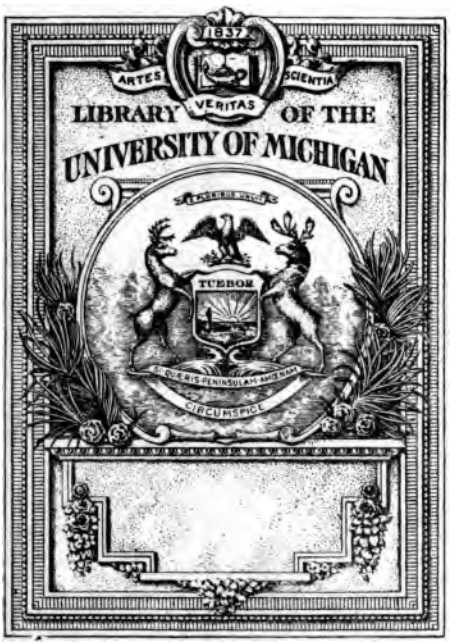
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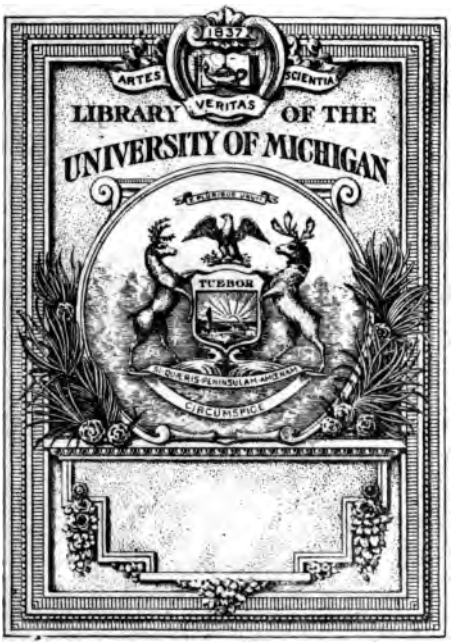
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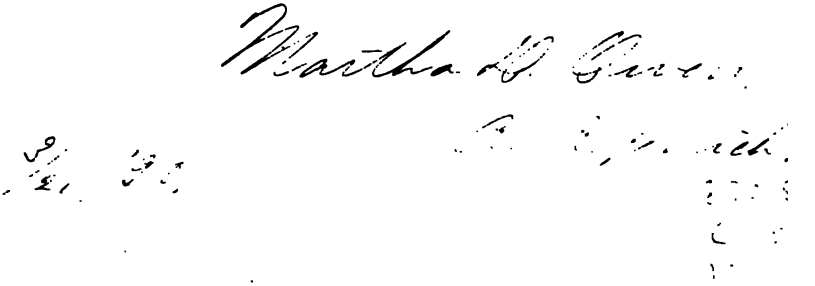

SELECTIONS

FROM THE

LATIN POETS,

CATULLUS, LUCRETIUS, TIBULLUS, PROPERTIUS,
OVID, AND LUCAN.

EDITED BY

E. P. CROWELL,

MOORE PROFESSOR OF LATIN IN AMHERST COLLEGE.

REVISED EDITION.

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PREFACE.

THE design of this series of selections from the Ciceronian poets Catullus and Lucretius, the elegiac writers of the Augustan age, and the epic poet Lucan, is to bring together in convenient form such portions of their writings as may be most profitable for study in a college course.

These selections are not only free from all impurity of sentiment, but they are among the choicest and best productions of their respective authors, and may thus be of service also as an introduction to a critical study of the complete works of these poets, and in the study of the history of Roman literature.

The text adopted for Catullus is that of R. Ellis (Oxford, 1867); for Lucretius that of H. A. J. Munro (Cambridge, 1873); for Tibullus that of Rossbach, for Propertius that of Keil, and for Ovid that of Merkel (in the Teubner series of Latin texts); and for Lucan the text of that author in the Tauchnitz series. In a few instances the reading of some other editor has been substituted, and due mention of the change made in the notes. To these selections have been added a brief notice of the life and writings of each author and such explanatory notes as it was judged might be required for the pupil, without relieving him of the necessity of an independent and thorough study of the text itself.

The sources from which these explanations and comments have been chiefly derived are indicated in the notes themselves,

31980

and in the list of commentaries and other works given in the Appendix.

Occasionally in the case of obscure passages different interpretations have been given without deciding between them, partly because there was good ground for a difference of opinion, and partly for the purpose of exercising the pupil's judgment.

References in the notes to any of the poems in this edition are made to the number of the "Selection"; but references to other poems of these authors are made to the Book, poem, and line of their complete works.

AMHERST COLLEGE, March, 1882.

CONTENTS.

Catullus. PAGE

Minor Poems 1
Peleus and Thetis 8
Elegies 20

Lucretius.

Selections from Book I. 23
" " Book II. 25
" " Book III. 27
" " Book V. 35

Tibullus.

Elegies from Book I. 51
" " Book II. 59
" " Book III. 65
" " Book IV. 68

Propertius.

Elegies from Book I. 69
" " Book III. 71
" " Book IV. 72
" " Book V. 83

Ovid.

Heroides: Ep. XIII. 93
Amores: III. 9. 98
Selections from Fasti I. 100
" " Fasti II. 104
" " Fasti V. 110
Tristia: I. 6. 112

Lucan.

PAGE

Selections from Book I. 115
" " Book III. 121
" " Book IV. 123
" " Book V. 124
" " Book VI. 128
" " Book IX. 130

Introduction and Notes.

To Catullus 139
To Lucretius 168
To Tibullus 195
To Propertius 213
To Ovid 252
To Lucan 275

Appendix.

Metres of Catullus 295
Editions, Commentaries, etc., cited 297

CATULLI CARMINA SELECTA.

I.

QUOI dono lepidum novum libellum
arido modo pumice expolitum?
Corneli, tibi: namque tu solebas
meas esse aliquid putare nugas;
iam tum cum ausus es unus Italorum
omne aevum tribus explicare chartis
doctis, Iuppiter, et laboriosis.
Quare habe tibi quicquid hoc libelli
qualecumque; quod o patrona virgo,
plus uno maneat perenne saeclo.

II. (3.)

Lugete, o Veneres Cupidinesque,
et quantum est hominum venustiorum.
Passer mortuus est meae puellae,
passer, deliciae meae puellae,
quem plus illa oculis suis amabat:
nam mellitus erat suamque norat
ipsam tam bene quam puella matrem.
Nec sese a gremio illius movebat,
sed circumsiliens modo huc modo illuc
ad solam dominam usque pipilabat.
Qui nunc it per iter tenebricosum
illuc, unde negant redire quemquam.
At vobis male sit, malae tenebrae

Orci, quae omnia bella devoratis;
tam bellum mihi passerem abstulistis.
Vae factum male! vae misselle passer,
tua nunc opera meae puellae
flendo turgiduli rubent ocelli.

III. (4.)

Phaselus ille, quem videtis, hospites,
ait fuisse navium celerrimus,
neque ullius natantis impetum trabis
nequisse praeterire, sive palmulis
opus foret volare sive linteo.
Et hoc negat minacis Adriatici
negare litus insulasve Cycladas
Rhodumque nobilem horridamque Thraciam,
Propontida trucemve Ponticum sinum,
ubi iste post phaselus antea fuit
comata silva: nam Cytorio in iugo
loquente saepe sibilum edidit coma.
Amastri Pontica et Cytore buxifer,
tibi haec fuisse et esse cognitissima
ait phaselus: ultima ex origine
tuo stetisse dicit in cacumine,
tuo imbuisse palmulas in aequore,
et inde tot per impotentia freta
herum tulisse, laeva sive dextera
vocaret aura, sive utrumque Iuppiter
simul secundus incidisset in pedem;
neque ulla vota litoralibus deis
sibi esse facta, cum veniret a mari
novissimo hunc ad usque limpidum lacum.
Sed haec prius fuere: nunc recondita
senet quiete seque dedicat tibi,
gemelle Castor et gemelle Castoris.

IV. (9.)

Verani, omnibus e meis amicis
antistans mihi milibus trecentis,
venistine domum ad tuos Penates
fratresque unanimos anumque matrem?
Venisti. O mihi nuntii beati!
Visam te incolumem audiamque Hiberum
narrantem loca, facta, nationes,
ut mos est tuus, applicansque collum
iocundum os oculosque saviabor.
O quantum est hominum beatiorum,
quid me laetius est beatiusve?

V. (11.)

Furi et Aureli, comites Catulli,
sive in extremos penetrabit Indos,
litus ut longe resonante Eoa
tunditur unda,
sive in Hyrcanos Arabesque molles,
seu Sacas sagittiferosque Parthos,
sive quae septemgeminus colorat
aequora Nilus,
sive trans altas gradietur Alpes,
Caesaris visens monimenta magni,
Gallicum Rhenum horribilem insulam ultimosque Britannos,
omnia haec, quaecumque feret voluntas
caelitum, tentare simul parati,
pauca nuntiate meae puellae
non bona dicta.

* * * * * *

Nec meum respectet, ut ante, amorem,
qui illius culpa cecidit velut prati
ultimi flos, praetereunte postquam
tactus aratro est.

VI. (22.)

Suffenus iste, Vare, quem probe nosti,
homo est venustus et dicax et urbanus,
idemque longe plurimos facit versus.
Puto esse ego illi milia aut decem aut plura
perscripta, nec sic ut fit in palimpsesto
relata: chartae regiae, novi libri,
novi umbilici, lora rubra, membrana
derecta plumbo, et pumice omnia aequata.
Haec cum legas tu, bellus ille et urbanus
Suffenus unus caprimulgus aut fossor
rursus videtur: tantum abhorret ac mutat.
Hoc quid putemus esse? qui modo scurra
aut siquid hac re tritius videbatur,
idem infaceto est infacetior rure,
simul poemata attigit, neque idem umquam
aeque est beatus ac poema cum scribit:
tam gaudet in se tamque se ipse miratur.
Nimirum idem omnis fallimur, neque est quisquam,
quem non in aliqua re videre Suffenum
possis. Suus cuique attributus est error:
sed non videmus manticae quod in tergo est.

VII. (31.)

Paene insularum, Sirmio, insularumque
ocelle, quascumque in liquentibus stagnis
marique vasto fert uterque Neptunus;
quam te libenter quamque laetus inviso,
vix mi ipse credens Thuniam atque Bithunos
liquisse campos et videre te in tuto.
O quid solutis est beatius curis?
cum mens onus reponit, ac peregrino

labóre fessi venímus larem ad nostrum,
desideratoque acquiescimús lecto.
Hoc est quod unum est pro laboribus tantis.
Salve o venusta Sirmio atque hero gaude;
gaudéte vosque o Lydiae lacús undae;
ridéte quicquid est domi cachinnorum.

VIII. (34.)

Dianae sumus in fide
puellae et pueri integri:
Dianam pueri integri
puellaéque canámus.
O Latónia, maximi
magna progenies Iovis,
quam mater prope Déliam
deposivit olivam,
montium domina ut fores
silvarumque virentium
saltuumque reconditorum
amniumque sonantum.
Tu Lucina dolentibus
Iuno dicta puerperis,
tu potens trivia et notho es
dicta lúmine Luna.
Tu cursu, dea, ménstruo
metiens iter annuum,
rustica agricolae bonis
tecta frugibus exples.
Sis quocumque tibi placet
sancta nomine, Romulique
antique ut solita es bona
sospites ope gentem.

IX. (44.)

O fúnde nóster séu Sabíne séu Tíburs,
(nam te ésse Tíburtem autumánt, quibus non est
cordi Catúllum laédere: át quibus cordi est,
quovís Sabínum pignore ésse contendúnt)
sed seu Sabíne sive verius Tíburs,
fui líbenter in tua súburbana
villa, malamque péctore expui tussim,
non inmerénti quám mihi meus ventér,
dum sumptuósas áppeto, dedit, cenás.
Nam, Séstianus dum volo ésse cónviva,
oratiónem in Antium petítorem
plenam veneni et péstilentiae legi.
Hic mé gravído frígida et frequens tussis
quassávit úsque dum in tuum sinum fugi,
et me recúravi ótioque et úrtica.
Quare refectus máximas tibi grátes
ago, meum quod non es últa péccatum.
Nec déprecor iam, si nefária scripta
Sesti recépso, quin gravédinem et tussim
non mihi, sed ipsi Séstio ferát frigus,
qui tunc vocát me, cum malum librum legi.

X. (46.)

Iam ver égelidos refért tepóres,
iam caeli furor aequinóctialis
iocundis Zephyri silescit aúreis.
Linquántur Phrygii, Catulle, campi
Nicaeaéque ager úber aestuósae:
ad claras Asiae volémus urbes.
Iam mens praetrepidans avét vagari,
iam laeti studio pedes vigescunt.

O dulcés comitúm valéte coétus,
longe quós simul a domo profectos
diversae variae viae reportant.

XI. (49.)

Disertissime Romuli nepotum,
quot sunt quotque fuére, Marce Tulli,
quotque post aliis erunt in annis,
gratias tibi máximas Catullus
agit pessimus omnium poeta,
tanto pessimus omnium poeta,
quanto tu optimus omnium patronus.

XII. (50.)

Hésterno, Licini, die otiosi
multum lusimus in meis tabellis,
ut convenerat esse delicatos.
Scribens versiculos uterque nostrum
ludebat numero modo hoc modo illoc,
reddens mutua per iocum atque vinum.
Atque illinc abii tuo lepore
incensus, Lucini, facetiisque,
ut nec me miserum cibus iuvaret,
nec somnus tegeret quiete ocellos,
sed toto indomitus furore lecto
versarer, cupiens videre lucem,
ut tecum loquerer, simulque ut essem.
At defessa labore membra postquam
semimortua lectulo iacebant,
hoc, iocunde, tibi poema feci,
ex quo perspiceres meum dolorem.
Nunc audax cave sis, precesque nostras,

oramus, cave despuas, ocelle,
ne poenas Nemesis reposcat a te.
Est vehemens dea: laedere hanc caveto.

XIII. (64.)

Peliaco quondam prognatae vertice pinus
dicuntur liquidas Neptuni nasse per undas
Phasidos ad fluctus et fines Aeetaeos,
cum lecti iuvenes, Argivae robora pubis,
auratam optantes Colchis avertere pellem
ausi sunt vada salsa cita decurrere puppi,
caerula verrentes abiegnis aequora palmis.
Diva quibus retinens in summis urbibus arces
ipsa levi fecit volitantem flamine currum,
pinea coniungens inflexae texta carinae.
Illa rudem cursu prima imbuit Amphitriten;
quae simul ac rostro ventosum proscidit aequor,
tortaque remigio spumis incanduit unda,
emersere feri candenti e gurgite vultus
aequoreae monstrum Nereides admirantes.
Illa, atque haud alia, viderunt luce marinas
mortales oculis nudato corpore Nymphas
nutricum tenus extantes e gurgite cano.
Tum Thetidis Peleus incensus fertur amore,
tum Thetis humanos non despexit hymenaeos,
tum Thetidi pater ipse iugandum Pelea sensit.
O nimis optato saeclorum tempore nati
heroes, salvete, deum genus! o bona mater!
vos ego saepe meo vos carmine compellabo.
Teque adeo eximie taedis felicibus aucte
Thessaliae columen Peleu, cui Iuppiter ipse,
ipse suos divum genitor concessit amores.
Tene Thetis tenuit pulcherrima Neptunine?

Tene suam Tethys concessit ducere neptem,
Oceanusque, mari totum qui amplectitur orbem?
Quae simul optato finitae tempore luces
advenere, domum conventu tota frequentat
Thessalia, oppletur laetanti regia coetu:
dona ferunt prae se, declarant gaudia vultu.
Deseritur Scyros, linquunt Phthiotica Tempe,
Crannonisque domos ac moenia Larisaea,
Pharsaliam coeunt, Pharsalia tecta frequentant.
Rura colit nemo, mollescunt colla iuvencis,
non humilis curvis purgatur vinea rastris,
non glebam prono convellit vomere taurus,
non falx attenuat frondatorum arboris umbram,
squalida desertis rubigo infertur aratris.
Ipsius at sedes, quacumque opulenta recessit
regia, fulgenti splendent auro atque argento.
Candet ebur soliis, collucent pocula mensae,
tota domus gaudet regali splendida gaza.
Pulvinar vero divae geniale locatur
sedibus in mediis, Indo quod dente politum
tincta tegit roseo conchyli purpura fuco.
Haec vestis priscis hominum variata figuris
heroum mira virtutes indicat arte.
Namque fluentisono prospectans litore Diae,
Thesea cedentem celeri cum classe tuetur
indomitos in corde gerens Ariadna furores,
necdum etiam sese quae visit visere credit,
ut pote fallaci quae tum primum excita somno
desertam in sola miseram se cernat harena.
Inmemor at iuvenis fugiens pellit vada remis,
irrita ventosae linquens promissa procellae.
Quem procul ex alga maestis Minois ocellis,
saxea ut effigies bacchantis, prospicit, eheu,
prospicit et magnis curarum fluctuat undis,
non flavo retinens subtilem vertice mitram,

non contecta levi velatum pectus amictu,
non tereti strophio lactentis vincta papillas,
omnia quae toto delapsa e corpore passim
ipsius ante pedes fluctus salis alludebant.
Sed neque tum mitrae neque tum fluitantis amictus
illa vicem curans, toto ex te pectore, Theseu,
toto animo, tota pendebat perdita mente.
Ah misera, assiduis quam luctibus externavit
spinosas Erycina serens in pectore curas,
illa tempestate, ferox quo ex tempore Theseus
egressus curvis e litoribus Piraei
attigit iniusti regis Gortynia templa.
Nam perhibent olim crudeli peste coactam
Androgeoneae poenas exolvere caedis
electos iuvenes simul et decus innuptarum
Cecropiam solitam esse dapem dare Minotauro.
Quis angusta malis cum moenia vexarentur,
ipse suum Theseus pro caris corpus Athenis
proicere optavit potius quam talia Cretam
funera Cecropiae nec funera portarentur,
atque ita nave levi nitens ac lenibus auris
magnanimum ad Minoa venit sedesque superbas.
Hunc simul ac cupido conspexit lumine virgo
regia, quam suavis expirans castus odores
lectulus in molli complexu matris alebat,
quales Eurotae progignunt flumina myrtus,
aurave distinctos educit verna colores,
non prius ex illo flagrantia declinavit
lumina, quam cuncto concepit corpore flammam
funditus atque imis exarsit tota medullis.
Heu misere exagitans inmiti corde furores
sancte puer, curis hominum qui gaudia misces,
quaeque regis Golgos quaeque Idalium frondosum,
qualibus incensam iactastis mente puellam
fluctibus, in flavo saepe hospite suspirantem!

quantos illa tulit languenti corde timores!
quanto saepe magis fulgore expalluit auri!
cum saevum cupiens contra contendere monstrum
aut mortem oppeteret Theseus aut praemia laudis.
Non ingrata tamen frustra munuscula divis
promittens tacito succendit vota labello.
Nam velut in summo quatientem brachia Tauro
quercum, aut conigeram sudanti cortice pinum,
indomitus turbo contorquens flamine robur
eruit (illa procul radicitus exturbata
prona cadit, lateque et cominus obvia frangens),
sic domito saevum prostravit corpore Theseus
nequicquam vanis iactantem cornua ventis.
Inde pedem sospes multa cum laude reflexit
errabunda regens tenui vestigia filo,
ne labyrintheis e flexibus egredientem
tecti frustraretur inobservabilis error.
Sed quid ego a primo digressus carmine plura
commemorem, ut linquens genitoris filia vultum,
ut consanguineae complexum, ut denique matris,
quae misera in gnata deperdita lamentata est,
omnibus his Thesei dulcem praeoptarit amorem,
aut ut vecta ratis spumosa ad litora Diae,
aut ut eam devinctam lumina somno
liquerit inmemori discedens pectore coniunx?
Saepe illam perhibent ardenti corde furentem
clarisonas imo fudisse e pectore voces,
ac tum praeruptos tristem conscendere montes,
unde aciem in pelagi vastos protenderet aestus,
tum tremuli salis adversas procurrere in undas
mollia nudatae tollentem tegmina surae,
atque haec extremis maestam dixisse querellis,
frigidulos udo singultus ore cientem.
'Siccine me patriis avectam, perfide, ab aris,
perfide, deserto liquisti in litore, Theseu?

Siccine discedens neglecto numine divum,
inmemor ah devota domum periuria portas?
Nullane res potuit crudelis flectere mentis
consilium? tibi nulla fuit clementia praesto,
inmite ut nostri vellet miserescere pectus?
At non haec quondam nobis promissa dedisti
voce: mihi non haec miserae sperare iubebas,
sed connubia laeta, sed optatos hymenaeos,
quae cuncta aerei discerpunt irrita venti.
Tum iam nulla viro iuranti femina credat,
nulla viri speret sermones esse fideles;
quis dum aliquid cupiens animus praegestit apisci,
nil metuunt iurare, nihil promittere parcunt:
sed simul ac cupidae mentis satiata libido est,
dicta nihil metuere, nihil periuria curant.
Certe ego te in medio versantem turbine leti
eripui, et potius germanum amittere crevi,
quam tibi fallaci supremo in tempore deessem.
Pro quo dilaceranda feris dabor alitibusque
praeda, neque iniacta tumulabor mortua terra.
Quaenam te genuit sola sub rupe leaena,
quod mare conceptum spumantibus expuit undis,
quae Syrtis, quae Scylla rapax, quae vasta Carybdis,
talia qui reddis pro dulci praemia vita?
Si tibi non cordi fuerant connubia nostra,
saeva quod horrebas prisci praecepta parentis,
at tamen in vestras potuisti ducere sedes,
quae tibi iocundo famularer serva labore,
candida permulcens liquidis vestigia lymphis,
purpureave tuum consternens veste cubile.
Sed quid ego ignaris nequicquam conquerar auris,
externata malo, quae nullis sensibus auctae
nec missas audire queunt nec reddere voces?
Ille autem prope iam mediis versatur in undis,
nec quisquam apparet vacua mortalis in alga.

Sic nimis insultans extremo tempore saeva
fors etiam nostris invidit questibus auris.
Iuppiter omnipotens, utinam ne tempore primo
Gnosia Cecropiae tetigissent litora puppes,
indomito nec dira ferens stipendia tauro,
perfidus in Creta religasset navita funem,
nec malus hic celans dulci crudelia forma
concilia in nostris requiesset sedibus hospes!
Nam quo me referam? quali spe perdita nitor?
Idomeneosne petam montes? a gurgite lato
discernens ponti truculentum dividit aequor.
An patris auxilium sperem? quemne ipsa reliqui
respersum iuvenem fraterna caede secuta?
coniugis an fido consoler memet amore?
quine fugit lentos incurvans gurgite remos?
praeterea nullo litus, sola insula, tecto,
nec patet egressus pelagi cingentibus undis:
nulla fugae ratio, nulla spes: omnia muta,
omnia sunt deserta, ostentant omnia letum.
Non tamen ante mihi languescent lumina morte,
nec prius a fesso secedent corpore sensus,
quam iustam a divis exposcam prodita multam,
caelestumque fidem postrema comprecer hora.
Quare facta virum multantes vindice poena,
Eumenides, quibus anguino redimita capillo
frons expirantis praeportat pectoris iras,
huc huc adventate, meas audite querellas,
quas ego, vae miserae, extremis proferre medullis
cogor inops, ardens, amenti caeca furore.
Quae quoniam verae nascuntur pectore ab imo,
vos nolite pati nostrum vanescere luctum,
sed quali solam Theseus me mente reliquit,
tali mente, deae, funestet seque suosque.'
Has postquam maesto profudit pectore voces,
supplicium saevis exposcens anxia factis,

annuit invicto caelestum numine rector,
quo motu tellus atque horrida contremuere
aequora concussitque micantia sidera mundus.
Ipse autem caeca mentem caligine Theseus
consitus oblito dimisit pectore cuncta,
quae mandata prius constanti mente tenebat,
dulcia nec maesto sustollens signa parenti
sospitem Erechtheum se ostendit visere portum.
Namque ferunt olim, classi cum moenia divae
linquentem gnatum ventis concrederet Aegeus,
talia complexum iuveni mandata dedisse.
'Gnate mihi longa iocundior unice vita,
gnate, ego quem in dubios cogor dimittere casus,
reddite in extrema nuper mihi fine senectae,
quandoquidem fortuna mea ac tua fervida virtus
eripit invito mihi te, cui languida nondum
lumina sunt gnati cara saturata figura,
non ego te gaudens laetanti pectore mittam,
nec te ferre sinam fortunae signa secundae,
sed primum multas expromam mente querellas,
canitiem terra atque infuso pulvere foedans,
inde infecta vago suspendam lintea malo,
nostros ut luctus nostraeque incendia mentis
carbasus obscurata dicet ferrugine Hibera.
Quod tibi si sancti concesserit incola Itoni,
quae nostrum genus ac sedes defendere Erechthi
annuit, ut tauri respergas sanguine dextram,
tum vero facito ut memori tibi condita corde
haec vigeant mandata, nec ulla oblitteret aetas;
ut simul ac nostros invisent lumina collis,
funestam antennae deponant undique vestem,
candidaque intorti sustollant vela rudentes,
quam primum cernens ut laeta gaudia mente
agnoscam, cum te reducem aetas prospera sistet.'
Haec mandata prius constanti mente tenentem

Thesea ceu pulsae ventorum flamine nubes
aereum nivei montis liquere cacumen.
At pater, ut summa prospectum ex arce petebat,
anxia in assiduos absumens lumina fletus,
cum primum inflati conspexit lintea veli,
praecipitem sese scopulorum e vertice iecit,
amissum credens inmiti Thesea fato.
Sic funesta domus ingressus tecta paterna
morte ferox Theseus qualem Minoidi luctum
obtulerat mente inmemori talem ipse recepit.
Quae tamen aspectans cedentem maesta carinam
multiplices animo volvebat saucia curas.
At parte ex alia florens volitabat Iacchus
cum thiaso Satyrorum et Nysigenis Silenis,
te quaerens, Ariadna, tuoque incensus amore.
Qui tum alacres passim lymphata mente furebant
evohe bacchantes, evohe capita inflectentes.
Harum pars tecta quatiebant cuspide thyrsos,
pars e divulso iactabant membra iuvenco,
pars sese tortis serpentibus incingebant,
pars obscura cavis celebrabant orgia cistis,
orgia, quae frustra cupiunt audire profani,
plangebant aliae proceris tympana palmis,
aut tereti tenuis tinnitus aere ciebant,
multis raucisonos efflabant cornua bombos
barbaraque horribili stridebat tibia cantu.
Talibus amplifice vestis decorata figuris
pulvinar complexa suo velabat amictu.
Quae postquam cupide spectando Thessala pubes
expleta est, sanctis coepit decedere divis.
Hic, qualis flatu placidum mare matutino
horrificans Zephyrus proclivas incitat undas,
Aurora exoriente vagi sub limina Solis,
quae tarde primum clementi flamine pulsae
procedunt, leviter resonant plangore cachinni,

post vento crescente magis magis increbescunt,
purpureaque procul nantes ab luce refulgent;
sic tum vestibuli linquentis regia tecta
at se quisque vago passim pede discedebant.
Quorum post abitum princeps e vertice Pelei
advenit Chiron portans silvestria dona:
nam quodcumque ferunt campi, quos Thessala magnis
montibus ora creat, quos propter fluminis undas
aura parit flores tepidi fecunda Favoni,
hos indistinctis plexos tulit ipse corollis,
quo permulsa domus iocundo risit odore.
Confestim Penios adest, viridantia Tempe,
Tempe, quae silvae cingunt super impendentes,
Magnessum linquens Doris celebranda choreis,
non vacuos: namque ille tulit radicitus altas
fagos ac recto proceras stipite laurus,
non sine nutanti platano lentaque sorore
flammati Phaethontis et aerea cupressu.
Haec circum sedes late contexta locavit,
vestibulum ut molli velatum fronde vireret.
Post hunc consequitur sollerti corde Prometheus,
extenuata gerens veteris vestigia poenae,
quam quondam silici restrictus membra catena
persolvit pendens e verticibus praeruptis.
Inde pater divum sancta cum coniuge natisque
advenit caelo, te solum, Phoebe, relinquens,
unigenamque simul cultricem montibus Idri:
Pelea nam tecum pariter soror aspernata est,
nec Thetidis taedas voluit celebrare iugalis.
Qui postquam niveis flexerunt sedibus artus,
large multiplici constructae sunt dape mensae,
cum interea infirmo quatientes corpora motu
veridicos Parcae coeperunt edere cantus.
His corpus tremulum complectens undique vestis
candida purpurea talos incinxerat ora,

at roseo niveae residebant vertice vittae,
aeternumque manus carpebant rite laborem.
Laeva colum molli lana retinebat amictum,
dextera tum leviter deducens fila supinis
formabat digitis, tum prono in pollice torquens
libratum tereti versabat turbine fusum,
atque ita decerpens aequabat semper opus dens,
laneaque aridulis haerebant morsa labellis,
quae prius in levi fuerant extantia filo:
ante pedes autem candentis mollia lanae
vellera virgati custodibant calathisci.
Haec tum clarisona pellentes vellera voce
talia divino fuderunt carmine fata,
carmine, perfidiae quod post nulla arguet aetas.

O decus eximium magnis virtutibus augens,
Emathiae tutamen opis, clarissime nato,
accipe, quod laeta tibi pandunt luce sorores,
veridicum oraclum: sed vos, quae fata sequuntur,
currite ducentes subtegmina, currite, fusi.

Adveniet tibi iam portans optata maritis
Hesperus, adveniet fausto cum sidere coniunx
quae tibi flexanimo mentis perfundat amorem,
languidulosque paret tecum coniungere somnos,
levia substernens robusto brachia collo.
Currite ducentes subtegmina, currite, fusi.

Nulla domus tales umquam contexit amores,
nullus amor tali coniunxit foedere amantes,
qualis adest Thetidi, qualis concordia Peleo.
Currite ducentes subtegmina, currite, fusi.

Nascetur vobis expers terroris Achilles,
hostibus haud tergo, sed forti pectore notus,

qui persaepe vago victor certamine cursus
flammea praevertet celeris vestigia cervae.
Currite ducentes subtegmina, currite, fusi.

Non illi quisquam bello se conferet heros,
cum Phrygii Teucro manabunt sanguine campi
Troicaque obsidens longinquo moenia bello
periuri Pelopis vastabit tertius heres.
Currite ducentes subtegmina, currite, fusi.

Illius egregias virtutes claraque facta
saepe fatebuntur gnatorum in funere matres,
cum incurvo canos solvent a vertice crines,
putridaque infirmis variabunt pectora palmis.
Currite ducentes subtegmina, currite, fusi.

Namque velut densas praecerpens cultor aristas
sole sub ardenti flaventia demetit arva,
Troiugenum infesto prosternens corpora ferro
. . . . . .
Currite ducentes subtegmina, currite, fusi.

Testis erit magnis virtutibus unda Scamandri,
quae passim rapido diffunditur Hellesponto,
cuius iter caesis angustans corporum acervis
alta tepefaciet permixta flumina caede.
Currite ducentes subtegmina, currite, fusi.

Denique testis erit morti quoque reddita praeda,
cum teres excelso coacervatum aggere bustum
excipiet niveos perculsae virginis artus.
Currite ducentes subtegmina, currite, fusi.

Nam simul ac fessis dederit fors copiam Achivis
urbis Dardaniae Neptunia solvere vincla,
alta Polyxenia madefient caede sepulcra,

quae, velut ancipiti succumbens victima ferro,
proiciet truncum summisso poplite corpus.
Currite ducentes subtegmina, currite, fusi.

Quare agite optatos animi coniungite amores.
Accipiat coniunx felici foedere divam,
dedatur cupido iam dudum nupta marito.
Currite ducentes subtegmina, currite, fusi.

Non illam nutrix orienti luce revisens
hesterno collum poterit circumdare filo.
Currite ducentes subtegmina, currite, fusi.

Anxia nec mater discordis maesta puellae
secubitu caros mittet sperare nepotes.
Currite ducentes subtegmina, currite, fusi.

Talia praefantes quondam felicia Pelei
carmina divino cecinerunt pectore Parcae.
Praesentes namque ante domos invisere castas
heroum, et sese mortali ostendere coetu,
caelicolae nondum spreta pietate solebant.
Saepe pater divum templo in fulgente revisens,
annua cum festis venissent sacra diebus,
conspexit terra centum procumbere tauros.
Saepe vagus Liber Parnasi vertice summo
Thyadas effusis evantis crinibus egit,
cum Delphi tota certatim ex urbe ruentes
acciperent laeti divum fumantibus aris.
Saepe in letifero belli certamine Mavors
aut rapidi Tritonis hera aut Ramnusia virgo
armatas hominum est praesens hortata catervas.
Sed postquam tellus scelere est imbuta nefando,
iustitiamque omnes cupida de mente fugarunt,
perfudere manus fraterno sanguine fratres,
destitit extinctos natus lugere parentes,

optavit genitor primaevi funera nati,
liber ut innuptae poteretur flore novercae,
ignaro mater substernens se impia nato
impia non verita est divos scelerare parentes,
omnia fanda nefanda malo permixta furore
iustificam nobis mentem avertere deorum.
Quare nec talis dignantur visere coetus,
nec se contingi patiuntur lumine claro.

XIV. (65.)

Etsi me assiduo confectum cura dolore
sevocat a doctis, Ortale, virginibus,
nec potis est dulcis Musarum expromere fetus
mens animi, tantis fluctuat ipsa malis:
namque mei nuper Lethaeo in gurgite fratris
pallidulum manans alluit unda pedem,
Troia Rhoeteo quem subter litore tellus
ereptum nostris obterit ex oculis.
Alloquar, audiero numquam tua loquentem,
numquam ego te, vita frater amabilior,
aspiciam posthac? at certe semper amabo,
semper maesta tua carmina morte tegam,
qualia sub densis ramorum concinit umbris
Daulias, absumpti fata gemens Itylei.
Sed tamen in tantis maeroribus, Ortale, mitto
haec expressa tibi carmina Battiadae,
ne tua dicta vagis nequiquam credita ventis
effluxisse meo forte putes animo,
Ut missum sponsi furtivo munere malum
procurrit casto virginis e gremio,
quod miserae oblitae molli sub veste locatum,
dum adventu matris prosilit, excutitur:
atque illud prono praeceps agitur decursu,
huic manat tristi conscius ore rubor.

XV. (96.)

Si quicquam mutis gratum acceptumve sepulcris
accidere a nostro, Calve, dolore potest,
quo desiderio veteres renovamus amores
atque olim missas flemus amicitias,
certe non tanto mors immatura dolori est
Quintiliae, quantum gaudet amore tuo.

XVI. (101.)

Multas per gentes et multa per aequora vectus
advenio has miseras, frater, ad inferias,
ut te postremo donarem munere mortis
et mutam nequiquam alloquerer cinerem.
Quandoquidem fortuna mihi tete-abstulit ipsum,
heu miser indigne frater adempte mihi,
nunc tamen interea haec prisco quae more parentum
tradita sunt tristi munere ad inferias,
accipe fraterno multum manantia fletu,
atque in perpetuum, frater, ave atque vale.

T. LUCRETI CARI

DE RERUM NATURA.

LIBER PRIMUS.

AENEADUM genetrix, hominum divomque voluptas,
alma Venus, caeli subter labentia signa
quae mare navigerum, quae terras frugiferentis
concelebras, per te quoniam genus omne animantum
concipitur visitque exortum lumina solis:
te, dea, te fugiunt venti, te nubila caeli
adventumque tuum, tibi suavis daedala tellus
summittit flores, tibi rident aequora ponti
placatumque nitet diffuso lumine caelum.
Quae quoniam rerum naturam sola gubernas
nec sine te quicquam dias in luminis oras
exoritur neque fit laetum neque amabile quicquam,
te sociam studeo scribendis versibus esse
quos ego de rerum natura pangere conor
Memmiadae nostro, quem tu, dea, tempore in omni
omnibus ornatum voluisti excellere rebus.
Quo magis aeternum da dictis, diva, leporem.

Quod superest, vacuas auris animumque sagacem
semotum a curis adhibe veram ad rationem,
ne mea dona tibi studio disposta fideli,
intellecta prius quam sint, contempta relinquas.
Nam tibi de summa caeli ratione deumque
disserere incipiam et rerum primordia pandam,

unde omnis natura creet res auctet alatque
quove eadem rursum natura perempta resolvat,
quae nos materiem et genitalia corpora rebus
reddunda in ratione vocare et semina rerum
appellare suëmus et haec eadem usurpare (60)
corpora prima, quod ex illis sunt omnia primis.
Humana ante oculos foede cum vita iaceret
in terris oppressa gravi sub religione
quae caput a caeli regionibus ostendebat
horribili super aspectu mortalibus instans, (65)
primum Graius homo mortalis tollere contra
est oculos ausus primusque obsistere contra,
quem neque fama deum nec fulmina nec minitanti
murmure compressit caelum, sed eo magis acrem
inritat animi virtutem, effringere ut arta (70)
naturae primus portarum claustra cupiret.
Ergo vivida vis animi pervicit, et extra
processit longe flammantia moenia mundi
atque omne immensum peragravit mente animoque,
unde refert nobis victor quid possit oriri, (75)
quid nequeat, finita potestas denique cuique
quanam sit ratione atque alte terminus haerens.
Quare religio pedibus subiecta vicissim
opteritur, nos exaequat victoria caelo.
Illud in his rebus vereor, ne forte rearis (80)
inpia te rationis inire elementa viamque
indugredi sceleris, quod contra saepius illa
religio peperit scelerosa atque impia facta.
Aulide quo pacto Triviai virginis aram
Iphianassai turparunt sanguine foede (85)
ductores Danaum delecti, prima virorum.
Cui simul infula virgineos circumdata comptus
ex utraque pari malarum parte profusast,
et maestum simul ante aras adstare parentem
sensit et hunc propter ferrum celare ministros (90)

aspectuque suo lacrimas effundere civis,
muta metu terram genibus summissa petebat.
Nec miserae prodesse in tali tempore quibat
quod patrio princeps donarat nomine regem;
nam sublata virum manibus tremibundaque ad aras (95)
deductast, non ut sollemni more sacrorum
perfecto posset claro comitari Hymenaeo,
sed casta inceste nubendi tempore in ipso
hostia concideret mactatu maesta parentis,
exitus ut classi felix faustusque daretur. (100)
Tantum religio potuit suadere malorum.

Hunc igitur terrorem animi tenebrasque necessest
non radii solis neque lucida tela diei
discutiant, sed naturae species ratioque.
Principium cuius hinc nobis exordia sumet,
nullam rem e nilo gigni divinitus umquam. (150)
Quippe ita formido mortalis continet omnis,
quod multa in terris fieri caeloque tuentur
quorum operum causas nulla ratione videre
possunt ac fieri divino numine rentur.
Quas ob res ubi viderimus nil posse creari (155)
de nilo, tum quod sequimur iam rectius inde
perspiciemus, et unde queat res quaeque creari
et quo quaeque modo fiant opera sine divom.

LIBER SECUNDUS.

SUAVE, mari magno turbantibus aequora ventis,
e terra magnum alterius spectare laborem;
non quia vexari quemquamst iucunda voluptas,
sed quibus ipse malis careas quia cernere suave est.
Suave etiam belli certamina magna tueri

per campos instructa tua sine parte pericli.
Sed nil dulcius est, bene quam munita tenere
edita doctrina sapientum, templa serena,
despicere unde queas alios passimque videre
errare atque viam palantis quaerere vitae,
certare ingenio, contendere nobilitate,
noctes atque dies niti praestante labore
ad summas emergere opes rerumque potiri.
O miseras hominum mentes, o pectora caeca!
qualibus in tenebris vitae quantisque periclis
degitur hoc aevi quodcumquest! nonne videre
nil aliud sibi naturam latrare, nisi utqui
corpore seiunctus dolor absit, mente fruatur
iucundo sensu cura semota metuque?
Ergo corpoream ad naturam pauca videmus
esse opus omnino, quae demant cumque dolorem.
Delicias quoque uti multas substernere possint
gratius interdum neque natura ipsa requirit;
si non aurea sunt iuvenum simulacra per aedes
lampadas igniferas manibus retinentia dextris,
lumina nocturnis epulis ut suppeditentur,
nec domus argento fulget auroque renidet
nec citharae reboant laqueata aurataque tecta,
cum tamen inter se prostrati in gramine molli
propter aquae rivum sub ramis arboris altae
non magnis opibus, iucunde corpora curant,
praesertim cum tempestas adridet et anni
tempora conspergunt viridantis floribus herbas.
Nec calidae citius decedunt corpore febres,
textilibus si in picturis ostroque rubenti
iacteris, quam si in plebeia veste cubandum est.
Quapropter quoniam nil nostro in corpore gazae
proficiunt neque nobilitas nec gloria regni,
quod superest, animo quoque nil prodesse putandum;
si non, forte tuas legiones per loca campi

fervere cum videas belli simulacra cientis,
subsidiis magnis et ecum vi constabilitas,
ornatas*que* armis statuas pariterque animatas,
his tibi tum rebus timefactae religiones
effugiunt animo pavide; mortisque timores
tum vacuum pectus lincunt curaque solutum,
fervere cum videas classem lateque vagari.
Quod si ridicula haec ludibriaque esse videmus,
re veraque metus hominum curaeque sequaces
nec metuunt sonitus armorum nec fera tela
audacterque inter reges rerumque potentis
versantur neque fulgorem reverentur ab auro
nec clarum vestis splendorem purpureai,
quid dubitas quin omni' sit haec rationi' potestas?
omnis cum in tenebris praesertim vita laboret.
Nam veluti pueri trepidant atque omnia caecis
in tenebris metuunt, sic nos in luce timemus
interdum, nilo quae sunt metuenda magis quam
quae pueri in tenebris pavitant finguntque futura.
Hunc igitur terrorem animi tenebrasque necessest
non radii solis neque lucida tela diei
discutiant, sed naturae species ratioque.

LIBER TERTIUS.

E TENEBRIS tantis tam clarum extollere lumen
qui primus potuisti inlustrans commoda vitae,
te sequor, o Graiae gentis decus, inque tuis nunc
ficta pedum pono pressis vestigia signis,
non ita certandi cupidus quam propter amorem
quod te imitari aveo; quid enim contendat hirundo
cycnis, aut quidnam tremulis facere artubus haedi
consimile in cursu possint et fortis equi vis?

Tu, pater, es rerum inventor, tu patria nobis
suppeditas praecepta, tuisque ex, inclute, chartis,
floriferis ut apes in saltibus omnia libant,
omnia nos itidem depascimur aurea dicta,
aurea, perpetua semper dignissima vita.
Nam simul ac ratio tua coepit vociferari
naturam rerum, divina mente coorta,
diffugiunt animi terrores, moenia mundi
discedunt, totum video per inane geri res.
Apparet divum numen sedesque quietae
quas neque concutiunt venti nec nubila nimbis
aspergunt neque nix acri concreta pruina
cana cadens violat semperque innubilus aether
integit, et large diffuso lumine rident.
Omnia suppeditat porro natura neque ulla
res animi pacem delibat tempore in ullo.
At contra nusquam apparent Acherusia templa
nec tellus obstat quin omnia dispiciantur,
sub pedibus quaecumque infra per inane geruntur.
His ibi me rebus quaedam divina voluptas
percipit adque horror, quod sic natura tua vi
tam manifesta patens ex omni parte retecta est.

Nil igitur mors est ad nos neque pertinet hilum, (830)
quandoquidem natura animi mortalis habetur,
et velut anteacto nil tempore sensimus aegri,
ad confligendum venientibus undique Poenis,
omnia cum belli trepido concussa tumultu
horrida contremuere sub altis aetheris oris, (835)
in dubioque fuere utrorum ad regna cadendum
omnibus humanis esset terraque marique,
sic, ubi non erimus, cum corporis atque animai
discidium fuerit quibus e sumus uniter apti,
scilicet haud nobis quicquam, qui non erimus tum, (840)
accidere omnino poterit sensumque movere,

non si terra mari miscebitur et mare caelo.
Et si iam nostro sentit de corpore postquam
distractast animi natura animaeque potestas,
nil tamen est ad nos, qui comptu coniugioque
corporis atque animae consistimus uniter apti.
Nec, si materiem nostram collegerit aetas
post obitum rursumque redegerit ut sita nunc est
atque iterum nobis fuerint data lumina vitae,
pertineat quicquam tamen ad nos id quoque factum,
interrupta semel cum sit repetentia nostri.
Et nunc nil ad nos de nobis attinet, ante
qui fuimus, *neque* iam de illis nos adficit angor.
Nam cum respicias inmensi temporis omne
praeteritum spatium, tum motus materiai
multimodis quam sint, facile hoc adcredere possis,
semina saepe in eodem, ut nunc sunt, ordine posta
haec eadem, quibus e nunc nos sumus, ante fuisse.
Nec memori tamen id quimus repraehendere mente;
inter enim iectast vitai pausa vageque
deerrarunt passim motus ab sensibus omnes.
Debet enim, misere si forte aegreque futurumst,
ipse quoque esse in eo tum tempore, cui male possit
accidere. Id quoniam mors eximit, esseque probet
illum cui possint incommoda conciliari,
scire licet nobis nil esse in morte timendum
nec miserum fieri qui non est posse, neque hilum
differre anne ullo fuerit iam tempore natus,
mortalem vitam mors cum inmortalis ademit.

'Iam iam non domus accipiet te laeta, neque uxor
optima nec dulces occurrent oscula nati
praeripere et tacita pectus dulcedine tangent.
Non poteris factis florentibus esse, tuisque
praesidium. Misero misere' aiunt 'omnia ademit
una dies infesta tibi tot praemia vitae.'

Illud in his rebus non addunt 'nec tibi earum (900)
iam desiderium rerum super insidet una.'
Quod bene si videant animo dictisque sequantur,
dissoluant animi magno se angore metuque.
'Tu quidem ut es leto sopitus, sic eris aevi
quod superest cunctis privatu' doloribus aegris: (905)
at nos horrifico cinefactum te prope busto
insatiabiliter deflevimus, aeternumque
nulla dies nobis maerorem e pectore demet.'
Illud ab hoc igitur quaerendum est, quid sit amari
tanto opere, ad somnum si res redit atque quietem, (910)
cur quisquam aeterno possit tabescere luctu.
Hoc etiam faciunt, ubi discubuere tenentque
pocula saepe homines et inumbrant ora coronis,
ex animo ut dicant 'brevis hic est fructus homullis;
iam fuerit neque post umquam revocare licebit.' (915)
Tamquam in morte mali cum primis hoc sit eorum,
quod sitis exurat miseros atque arida torres,
aut aliae cuius desiderium insideat rei.
Nec sibi enim quisquam tum se vitamque requirit,
cum pariter mens et corpus sopita quiescunt; (920)
nam licet aeternum per nos sic esse soporem,
nec desiderium nostri nos adficit ullum.
Et tamen haudquaquam nostros tunc illa per artus
longe ab sensiferis primordia motibus errant,
cum correptus homo ex somno se colligit ipse. (925)
Multo igitur mortem minus ad nos esse putandumst,
si minus esse potest quam quod nil esse videmus;
maior enim turbae disiectus materiai
consequitur leto nec quisquam expergitus exstat,
frigida quem semel est vitai pausa secuta. (930)
Denique si vocem rerum natura repente
mittat et hoc alicui nostrum sic increpet ipsa,
'quid tibi tanto operest, mortalis, quod nimis aegris
luctibus indulges? quid mortem congemis ac fles?

Nam gratis anteacta fuit tibi vita priorque (935)
et non omnia pertusum congesta quasi in vas
commoda perfluxere atque ingrata interiere:
cur non ut plenus vitae conviva recedis
aequo animoque capis securam, stulte, quietem?
Sin ea, quae fructus cumque es, periere profusa (940)
vitaque in offensust, cur amplius addere quaeris,
rursum quod pereat male et ingratum occidat omne,
non potius vitae finem facis atque laboris?
Nam tibi praeterea quod machiner inveniamque,
quod placeat, nil est: eadem sunt omnia semper. (945)
Si tibi non annis corpus iam marcet et artus
confecti languent, eadem tamen omnia restant,
omnia si pergas vivendo vincere saecla,
atque etiam potius, si numquam sis moriturus,'
quid respondemus, nisi iustam intendere litem (950)
naturam et veram verbis exponere causam?
Grandior hic vero si iam seniorque queratur
atque obitum lamentetur miser amplius aequo,
non merito inclamet magis et voce increpet acri?
'aufer abhinc lacrimas, balatro, et compesce querellas. (955)
Omnia perfunctus vitai praemia marces.
Sed quia semper aves quod abest, praesentia temnis,
inperfecta tibi elapsast ingrataque vita
et nec opinanti mors ad caput adstitit ante
quam satur ac plenus possis discedere rerum. (960)
Nunc aliena tua tamen aetate omnia mitte
aequo animoque agedum humanis concede: necessest.'
Iure, ut opinor, agat, iure increpet inciletque;
cedit enim rerum novitate extrusa vetustas
semper, et ex aliis aliud reparare necessest; (965)
nec quisquam in barathrum nec Tartara deditur atra.
Materies opus est ut crescant postera saecla;
quae tamen omnia te vita perfuncta sequentur;
nec minus ergo ante haec quam tu cecidere, cadentque.

Sic alid ex alio numquam desistet oriri (970)
vitaque mancipio nulli datur, omnibus usu.
Respice item quam nil ad nos anteacta vetustas
temporis aeterni fuerit, quam nascimur ante.
Hoc igitur speculum nobis natura futuri
temporis exponit post mortem denique nostram. (975)
Numquid ibi horribile apparet, num triste videtur
quicquam, non omni somno securius exstat?
Atque ea nimirum quaecumque Acherunte profundo
prodita sunt esse, in vita sunt omnia nobis.
Nec miser inpendens magnum timet aere saxum (980)
Tantalus, ut famast, cassa formidine torpens;
sed magis in vita divom metus urget inanis
mortalis casumque timent quem cuique ferat fors.
Nec Tityon volucres ineunt Acherunte iacentem
nec quod sub magno scrutentur pectore quicquam (985)
perpetuam aetatem possunt reperire profecto.
Quamlibet immani proiectu corporis exstet,
qui non sola novem dispessis iugera membris
optineat, sed qui terrai totius orbem,
non tamen aeternum poterit perferre dolorem (990)
nec praebere cibum proprio de corpore semper.
Sed Tityos nobis hic est, in amore iacentem
quem volucres lacerant atque exest anxius angor
aut alia quavis scindunt cuppedine curae.
Sisyphus in vita quoque nobis ante oculos est (995)
qui petere a populo fasces saevasque secures
imbibit et semper victus tristisque recedit.
Nam petere imperium quod inanest nec datur, umquam
atque in eo semper durum sufferre laborem,
hoc est adverso nixantem trudere monte (1000)
saxum quod tamen *e* summo iam vertice rusum
volvitur et plani raptim petit aequora campi.
Deinde animi ingratam naturam pascere semper
atque explere bonis rebus satiareque numquam,

quod faciunt nobis annorum tempora, circum (1005)
cum redeunt fetusque ferunt variosque lepores,
nec tamen explemur vitai fructibus umquam,
hoc, ut opinor, id est, aevo florente puellas
quod memorant laticem pertusum congerere in vas,
quod tamen expleri nulla ratione potestur. (1010)
Cerberus et furiae iam vero et lucis egestas
Tartarus horriferos eructans faucibus aestus,
qui neque sunt usquam nec possunt esse profecto.
Sed metus in vita poenarum pro male factis
est insignibus insignis, scelerisque luella, (1015)
carcer et horribilis de saxo iactu' deorsum,
verbera carnifices robur pix lammina taedae;
quae tamen etsi absunt, at mens sibi conscia factis
praemetuens adhibet stimulos terretque flagellis
nec videt interea qui terminus esse malorum (1020)
possit nec quae sit poenarum denique finis
atque eadem metuit magis haec ne in morte gravescant.
Hic Acherusia fit stultorum denique vita.

Hoc etiam tibi tute interdum dicere possis
'lumina sis oculis etiam bonus Ancu' reliquit (1025)
qui melior multis quam tu fuit, improbe, rebus.
Inde alii multi reges rerumque potentes
occiderunt, magnis qui gentibus imperitarunt.
Ille quoque ipse, viam qui quondam per mare magnum
stravit iterque dedit legionibus ire per altum (1030)
ac pedibus salsas docuit superare lucunas
et contemsit equis insultans murmura ponti,
lumine adempto animam moribundo corpore fudit.
Scipiadas, belli fulmen, Carthaginis horror,
ossa dedit terrae proinde ac famul infimus esset. (1035)
Adde repertores doctrinarum atque leporum,
adde Heliconiadum comites; quorum unus Homerus
sceptra potitus eadem aliis sopitu' quietest.
Denique Democritum postquam matura vetustas

admonuit memores motus languescere mentis,
sponte sua leto caput obvius optulit ipse.
Ipse Epicurus obit decurso lumine vitae,
qui genus humanum ingenio superavit et omnis
restincxit, stellas exortus ut aetherius sol.
Tu vero dubitabis et indignabere obire?
mortua cui vita est prope iam vivo atque videnti,
qui somno partem maiorem conteris aevi
et vigilans stertis nec somnia cernere cessas
sollicitamque geris cassa formidine mentem
nec reperire potes tibi quid sit saepe mali, cum
ebrius urgeris multis miser undique curis
atque animi incerto fluitans errore vagaris.'

Si possent homines, proinde ac sentire videntur
pondus inesse animo quod se gravitate fatiget,
e quibus id fiat causis quoque noscere et unde
tanta mali tamquam moles in pectore constet,
haut ita vitam agerent, ut nunc plerumque videmus
quid sibi quisque velit nescire et quaerere semper
commutare locum quasi onus deponere possit.
Exit saepe foras magnis ex aedibus ille,
esse domi quem pertaesumst, subitoque *revertit*,
quippe foris nilo melius qui sentiat esse.
Currit agens mannos ad villam praecipitanter,
auxilium tectis quasi ferre ardentibus instans;
oscitat extemplo, tetigit cum limina villae,
aut abit in somnum gravis atque oblivia quaerit,
aut etiam properans urbem petit atque revisit.
Hoc se quisque modo fugit (at quem scilicet, ut fit,
effugere haut potis est, ingratis haeret) et odit
propterea, morbi quia causam non tenet aeger;
quam bene si videat, iam rebus quisque relictis
naturam primum studeat cognoscere rerum,
temporis aeterni quoniam, non unius horae,
ambigitur status, in quo sit mortalibus omnis

aetas, post mortem quae restat cumque manenda.
Denique tanto opere in dubiis trepidare periclis
quae mala nos subigit vitai tanta cupido?
Certa quidem finis vitae mortalibus adstat
nec devitari letum pote quin obeamus.
Praeterea versamur ibidem atque insumus usque
nec nova vivendo procuditur ulla voluptas;
sed dum abest quod avemus, id exsuperare videtur
cetera; post aliut, cum contigit illud, avemus
et sitis aequa tenet vitai semper hiantis.
Posteraque in dubiost fortunam quam vehat aetas,
quidve ferat nobis casus quive exitus instet.
Nec prorsum vitam ducendo demimus hilum
tempore de mortis nec delibare valemus,
quo minus esse diu possimus forte perempti.
Proinde licet quot vis vivendo condere saecla;
mors aeterna tamen nilo minus illa manebit,
nec minus ille diu iam non erit, ex hodierno
lumine qui finem vitai fecit, et ille,
mensibus atque annis qui multis occidit ante.

LIBER QUINTUS.

Quis potis est dignum pollenti pectore carmen
condere pro rerum maiestate hisque repertis?
quisve valet verbis tantum qui fingere laudes
pro meritis eius possit qui talia nobis
pectore parta suo quaesitaque praemia liquit?
Nemo, ut opinor, erit mortali corpore cretus;
nam si, ut ipsa petit maiestas cognita rerum,
dicendum est, deus ille fuit, deus, inclyte Memmi,
qui princeps vitae rationem invenit eam quae
nunc appellatur sapientia, quique per artem

fluctibus e tantis vitam tantisque tenebris
in tam tranquillo et tam clara luce locavit.

At nisi purgatumst pectus, quae proelia nobis
atque pericula tumst ingratis insinuandum !
quantae tum scindunt hominem cuppedinis acres
sollicitum curae quantique perinde timores !
quidve superbia spurcitia ac petulantia ? quantas
efficiunt clades ! quid luxus desidiaeque ?
haec igitur qui cuncta subegerit ex animoque
expulerit dictis, non armis, nonne decebit
hunc hominem numero divom dignarier esse ?
cum bene praesertim multa ac divinitus ipsis
immortalibu' de divis dare dicta suërit
atque omnem rerum naturam pandere dictis.
Cuius ego ingressus vestigia dum rationes
persequor ac doceo dictis, quo quaeque creata
foedere sint, in eo quam sit durare necessum
nec validas valeant aevi rescindere leges,
quo genere in primis animi natura reperta est
nativo primum consistere corpore creta
nec posse incolumis magnum durare per aevom,
sed simulacra solere in somnis fallere mentem,
cernere cum videamur eum quem vita reliquit,
quod superest, nunc huc rationis detulit ordo,
ut mihi mortali consistere corpore mundum
nativomque simul ratio reddunda sit esse ;
et quibus ille modis congressus materiai
fundarit terram caelum mare sidera solem
lunaique globum ; tum quae tellure animantes
extiterint, et quae nullo sint tempore natae ;
quove modo genus humanum variante loquella
coeperit inter se vesci per nomina rerum ;
et quibus ille modis divom metus insinuarit
pectora, terrarum qui in orbi sancta tuetur

fana lacus lucos aras simulacraque divom. (75)
Praeterea solis cursus lunaeque meatus
expediam qua vi flectat natura gubernans;
ne forte haec inter caelum terramque reamur
libera sponte sua cursus lustrare perennis
morigera ad fruges augendas atque animantis, (80)
neve aliqua divom volvi ratione putemus.
Nam bene qui didicere deos securum agere aevom,
si tamen interea mirantur qua ratione
quaeque geri possint, praesertim rebus in illis
quae supera caput aetheriis cernuntur in oris, (85)
rursus in antiquas referuntur religiones
et dominos acris adsciscunt, omnia posse
quos miseri credunt, ignari quid queat esse,
quid nequeat, finita potestas denique cuique
quanam sit ratione atque alte terminus haerens. (90)
Quod superest, ne te in promissis plura moremur,
principio maria ac terras caelumque tuere;
quorum naturam triplicem, tria corpora, Memmi,
tris species tam dissimilis, tria talia texta,
una dies dabit exitio, multosque per annos (95)
sustentata ruet moles et machina mundi.

Illud item non est ut possis credere sedes
esse deum sanctas in mundi partibus ullis.
Tenvis enim natura deum longeque remota
sensibus ab nostris animi vix mente videtur; 70
quae quoniam manuum tactum suffugit et ictum, (150)
tactile nil nobis quod sit contingere debet.
Tangere enim non quit quod tangi non licet ipsum.
Quare etiam sedes quoque nostris sedibus esse
dissimiles debent, tenues de corpore eorum; 75
quae tibi posterius largo sermone probabo. (155)
Dicere porro hominum causa voluisse parare
praeclaram mundi naturam proptereaque

adlaudabile opus divom laudare decere
aeternumque putare atque inmortale futurum
nec fas esse, deum quod sit ratione vetusta (160)
gentibus humanis fundatum perpetuo aevo,
sollicitare suis ulla vi ex sedibus umquam
nec verbis vexare et ab imo evertere summa,
cetera de genere hoc adfingere et addere, Memmi,
desiperest. Quid enim inmortalibus atque beatis (165)
gratia nostra queat largirier emolumenti,
ut nostra quicquam causa gerere adgrediantur?
quidve novi potuit tanto post ante quietos
inlicere ut cuperent vitam mutare priorem?

Sed quibus ille modis coniectus materiai
fundarit terram et caelum pontique profunda,
solis lunai cursus, ex ordine ponam.
Nam certe neque consilio primordia rerum
ordine se suo quaeque sagaci mente locarunt (420)
nec quos quaeque darent motus pepigere profecto,
sed quia multa modis multis primordia rerum
ex infinito iam tempore percita plagis
ponderibusque suis consuerunt concita ferri
omnimodisque coire atque omnia pertemptare (425)
quaecumque inter se possent congressa creare,
propterea fit uti magnum volgata per aevom
omne genus coetus et motus experiundo
tandem conveniant ea quae convecta repente
magnarum rerum fiunt exordia saepe, (430)
terrai maris et caeli generisque animantum.

Hic neque tum solis rota cerni lumine largo
altivolans poterat nec magni sidera mundi
nec mare nec caelum nec denique terra neque aer
nec similis nostris rebus res ulla videri, (435)
sed nova tempestas quaedam molesque coorta
omne genus de principiis, discordia quorum

intervalla vias conexus pondera plagas
concursus motus turbabat proelia miscens,
propter dissimilis formas variasque figuras
quod non omnia sic poterant coniuncta manere
nec motus inter sese dare convenientis.
Diffugere inde loci partes coepere paresque
cum paribus iungi res et discludere mundum
membraque dividere et magnas disponere partes,
hoc est, a terris altum secernere caelum,
et sorsum mare uti secreto umore pateret,
seorsus item puri secretique aetheris ignes.
Quippe etenim primum terrai corpora quaeque,
propterea quod erant gravia et perplexa, coibant
in medio atque imas capiebant omnia sedes;
quae quanto magis inter se perplexa coibant,
tam magis expressere ea quae mare sidera solem
lunamque efficerent et magni moenia mundi.
Omnia enim magis haec e levibus atque rutundis
seminibus multoque minoribu' sunt elementis
quam tellus. Ideo, per rara foramina, terrae
partibus erumpens primus se sustulit aether
ignifer et multos secum levis abstulit ignis,
non alia longe ratione ac saepe videmus,
aurea cum primum gemmantis rore per herbas
matutina rubent radiati lumina solis
exhalantque lacus nebulam fluviique perennes,
ipsaque ut interdum tellus fumare videtur;
omnia quae sursum cum conciliantur, in alto
corpore concreto subtexunt nubila caelum.
Sic igitur tum se levis ac diffusilis aether
corpore concreto circumdatus undique *flexit*
et late diffusus in omnis undique partis
omnia sic avido complexu cetera saepsit.
Hunc exordia sunt solis lunaeque secuta,
interutraque globi quorum vertuntur in auris;

quae neque terra sibi adscivit nec maximus aether,
quod neque tam fuerunt gravia ut depressa sederent,
nec levia ut possent per summas labier oras, (475)
et tamen interutraque ita sunt ut corpora viva
versent et partes ut mundi totius extent.

It ver et Venus, et Veneris praenuntius ante
pennatus graditur, zephyri vestigia propter
Flora quibus mater praespargens ante viai
cuncta coloribus egregiis et odoribus opplet. (740)
Inde loci sequitur calor aridus et comes una
pulverulenta Ceres *et* etesia flabra aquilonum.
Inde autumnus adit, graditur simul Euhius Euan.
Inde aliae tempestates ventique secuntur,
altitonans Volturnus et auster fulmine pollens. (745)
Tandem bruma nives adfert pigrumque rigorem,
prodit hiemps, sequitur crepitans hanc dentibus algor.

Quod superest, quoniam magni per caerula mundi
qua fieri quicquid posset ratione resolvi,
solis uti varios cursus lunaeque meatus
noscere possemus quae vis et causa cieret, (775)
quove modo *possent* offecto lumine obire
et neque opinantis tenebris obducere terras,
cum quasi conivent et aperto lumine rursum
omnia convisunt clara loca candida luce,
nunc redeo ad mundi novitatem et mollia terrae (780)
arva, novo fetu quid primum in luminis oras
tollere et incertis crerint committere ventis.
Principio genus herbarum viridemque nitorem
terra dedit circum collis camposque per omnis,
florida fulserunt viridanti prata colore, (785)
arboribusque datumst variis exinde per auras
crescendi magnum inmissis certamen habenis.
Ut pluma atque pili primum saetaeque creantur

quadripedum membris et corpore pennipotentum,
sic nova tum tellus herbas virgultaque primum (790)
sustulit, inde loci mortalia saecla creavit
multa modis multis varia ratione coorta.

At genus humanum multo fuit illud in arvis 185 (925)
durius, ut decuit, tellus quod dura creasset,
et maioribus et solidis magis ossibus intus
fundatum, validis aptum per viscera nervis,
nec facile ex aestu nec frigore quod caperetur
nec novitate cibi nec labi corporis ulla. 190 (930)
Multaque per caelum solis volventia lustra
volgivago vitam tractabant more ferarum.
Nec robustus erat curvi moderator aratri
quisquam, nec scibat ferro molirier arva
nec nova defodere in terram virgulta neque altis 195 (935)
arboribus veteres decidere falcibu' ramos.
Quod sol atque imbres dederant, quod terra crearat
sponte sua, satis id placabat pectora donum.
Glandiferas inter curabant corpora quercus
plerumque ; et quae nunc hiberno tempore cernis 200 (940)
arbita puniceo fieri matura colore,
plurima tum tellus etiam maiora ferebat.
Multaque praeterea novitas tum florida mundi
pabula dura tulit, miseris mortalibus ampla.
At sedare sitim fluvii fontesque vocabant, 205 (945)
ut nunc montibus e magnis decursus aquai
claru' citat late sitientia saecla ferarum.
Denique nota vagi silvestria templa tenebant
nympharum, quibus e scibant umori' fluenta
lubrica proluvie larga lavere umida saxa, 210 (950)
umida saxa, super viridi stillantia musco,
et partim plano scatere atque erumpere campo.
Necdum res igni scibant tractare neque uti
pellibus et spoliis corpus vestire ferarum,

sed nemora atque cavos montis silvasque colebant
et frutices inter condebant squalida membra
verbera ventorum vitare imbrisque coacti.
Nec commune bonum poterant spectare neque ullis
moribus inter se scibant nec legibus uti.
Quod cuique obtulerat praedae fortuna, ferebat
sponte sua sibi quisque valere et vivere doctus.

At non multa virum sub signis milia ducta
una dies dabat exitio nec turbida ponti
aequora fligebant navis ad saxa virosque.
Hic temere incassum frustra mare saepe coortum
saevibat leviterque minas ponebat inanis,
nec poterat quemquam placidi pellacia ponti
subdola pellicere in fraudem ridentibus undis,
improba naucleri ratio cum caeca iacebat.
Tum penuria deinde cibi languentia leto
membra dabat, contra nunc rerum copia mersat.
Illi imprudentes ipsi sibi saepe venenum
vergebant, nu*rui nunc* dant sollertius ipsi.
Inde casas postquam ac pellis ignemque pararunt,
et mulier coniuncta viro concessit in unum
conubium, prolemque ex se videre creatam,
tum genus humanum primum mollescere coepit.
Ignis enim curavit ut alsia corpora frigus
non ita iam possent caeli sub tegmine ferre,
et Venus inminuit viris puerique parentum
blanditiis facile ingenium fregere superbum.
Tunc et amicitiem coeperunt iungere aventes
finitimi inter se nec laedere nec violari,
et pueros commendarunt muliebreque saeclum,
vocibus et gestu cum balbe significarent
imbecillorum esse aecum misererier omnis.
Nec tamen omnimodis poterat concordia gigni,
sed bona magnaque pars servabat foedera caste;

aut genus humanum iam tum foret omne peremptum
nec potuisset adhuc perducere saecla propago.
At varios linguae sonitus natura subegit
mittere et utilitas expressit nomina rerum,
non alia longe ratione atque ipsa videtur (1030)
protrahere ad gestum pueros infantia linguae,
cum facit ut digito quae sint praesentia monstrent.
Sentit enim vim quisque suam quoad possit abuti.
Cornua nata prius vitulo quam frontibus extent,
illis iratus petit atque infestus inurget. (1035)
At catuli pantherarum scymnique leonum
unguibus ac pedibus iam tum morsuque repugnant,
vix etiam cum sunt dentes unguesque creati.
Alituum porro genus alis omne videmus
fidere et a pinnis tremulum petere auxiliatum. (1040)
Proinde putare aliquem tum nomina distribuisse
rebus et inde homines didicisse vocabula prima,
desiperest. Nam cur hic posset cuncta notare
vocibus et varios sonitus emittere linguae,
tempore eodem alii facere id non quisse putentur? (1045)
praeterea si non alii quoque vocibus usi
inter se fuerant, unde insita notities est
utilitatis et unde data est huic prima potestas,
quid vellet facere ut sciret animoque videret?

Inque dies magis hi victum vitamque priorem (1105)
commutare novis monstrabant rebu' benigni,
ingenio qui praestabant et corde vigebant.
Condere coeperunt urbis arcemque locare
praesidium reges ipsi sibi perfugiumque,
et pecus atque agros divisere atque dedere (1110)
pro facie cuiusque et viribus ingenioque;
nam facies multum valuit viresque vigentes.
Posterius res inventast aurumque repertum,
quod facile et validis et pulchris dempsit honorem;

divitioris enim sectam plerumque secuntur (1115)
quamlubet et fortes et pulchro corpore creti.
Quod siquis vera vitam ratione gubernet,
divitiae grandes homini sunt vivere parce
aequo animo; neque enim est umquam penuria parvi.
At claros homines voluerunt se atque potentes, (1120)
ut fundamento stabili fortuna maneret
et placidam possent opulenti degere vitam,
nequiquam, quoniam ad summum succedere honorem
certantes iter infestum fecere viai,
et tamen e summo, quasi fulmen, deicit ictos (1125)
invidia interdum contemptim in Tartara taetra;
invidia quoniam, ceu fulmine, summa vaporant
plerumque et quae sunt aliis magis edita cumque;
ut satius multo iam sit parere quietum
quam regere imperio res velle et regna tenere. (1130)
Proinde sine incassum defessi sanguine sudent,
angustum per iter luctantes ambitionis;
quandoquidem sapiunt alieno ex ore petuntque
res ex auditis potius quam sensibus ipsis,
nec magis id nunc est neque erit mox quam fuit ante. (1135)
Ergo regibus occisis subversa iacebat
pristina maiestas soliorum et sceptra superba,
et capitis summi praeclarum insigne cruentum
sub pedibus vulgi magnum lugebat honorem;
nam cupide conculcatur nimis ante metutum. (1140)
Res itaque ad summam faecem turbasque redibat,
imperium sibi cum ac summatum quisque petebat.
Inde magistratum partim docuere creare
iuraque constituere, ut vellent legibus uti.
Nam genus humanum, defessum vi colere aevom, (1145)
ex inimicitiis languebat; quo magis ipsum
sponte sua cecidit sub leges artaque iura.
Acrius ex ira quod enim se quisque parabat
ulcisci quam nunc concessumst legibus aequis,

hanc ob rem est homines pertaesum vi colere aevom.
Inde metus maculat poenarum praemia vitae.
Circumretit enim vis atque iniuria quemque
atque, unde exortast, ad eum plerumque revertit,
nec facilest placidam ac pacatam degere vitam
qui violat factis communia foedera pacis.
Etsi fallit enim divom genus humanumque,
perpetuo tamen id fore clam diffidere debet;
quippe ubi se multi per somnia saepe loquentes
aut morbo delirantes protraxe ferantur
et celata *mala* in medium et peccata dedisse.

Nunc quae causa deum per magnas numina gentis
pervulgarit et ararum compleverit urbis
suscipiendaque curarit sollemnia sacra,
quae nunc in magnis florent sacra rebu' locisque,
unde etiam nunc est mortalibus insitus horror
qui delubra deum nova toto suscitat orbi
terrarum et festis cogit celebrare diebus,
non ita difficilest rationem reddere verbis.
Quippe etenim iam tum divom mortalia saecla
egregias animo facies vigilante videbant
et magis in somnis mirando corporis auctu.
His igitur sensum tribuebant propterea quod
membra movere videbantur vocesque superbas
mittere pro facie praeclara et viribus amplis.
Aeternamque dabant vitam, quia semper eorum
subpeditabatur facies et forma manebat,
et tamen omnino quod tantis viribus auctos
non temere ulla vi convinci posse putabant.
Fortunisque ideo longe praestare putabant,
quod mortis timor haut quemquam vexaret eorum,
et simul in somnis quia multa et mira videbant
efficere et nullum capere ipsos inde laborem.
Praeterea caeli rationes ordine certo
et varia annorum cernebant tempora verti

nec poterant quibus id fieret cognoscere causis. (1185)
Ergo perfugium sibi habebant omnia divis
tradere et illorum nutu facere omnia flecti.
In caeloque deum sedes et templa locarunt,
per caelum volvi quia nox et luna videtur,
luna dies et nox et noctis signa severa (1190)
noctivagaeque faces caeli flammaeque volantes,
nubila sol imbres nix ventí fulmina grando
et rapidi fremitus et murmura magna minarum.
O genus infelix humanum, talia divis
cum tribuit facta atque iras adiunxit acerbas ! (1195)
quantos tum gemitus ipsi sibi, quantaque nobis
volnera, quas lacrimas peperere minoribu' nostris !
Nec pietas ullast velatum saepe videri
vertier ad lapidem atque omnis accedere ad aras
nec procumbere humi prostratum et pandere palmas (1200)
ante deum delubra nec aras sanguine multo
spargere quadrupedum nec votis nectere vota,
sed mage pacata posse omnia mente tueri.
Nam cum suspicimus magni caelestia mundi
templa, super stellisque micantibus aethera fixum, (1205)
et venit in mentem solis lunaeque viarum,
tunc aliis oppressa malis in pectora cura
illa quoque expergefactum caput erigere infit,
nequae forte deum nobis inmensa potestas
sit, vario motu quae candida sidera verset. (1210)
Temptat enim dubiam mentem rationis egestas,
ecquaenam fuerit mundi genitalis origo,
et simul ecquae sit finis, quoad moenia mundi
solliciti motus hunc possint ferre laborem,
an divinitus aeterna donata salute (1215)
perpetuo possint aevi labentia tractu
inmensi validas aevi contemnere viris.
Praeterea cui non animus formidine divum
contrahitur, cui non correpunt membra pavore,

fulminis horribili cum plaga torrida tellus (1220)
contremit et magnum percurrunt murmura caelum?
Non populi gentesque tremunt, regesque superbi
corripiunt divum percussi membra timore,
nequid ob admissum foede dictumve superbe
poenarum grave sit solvendi tempus adultum? (1225)
Summa etiam cum vis violenti per mare venti
induperatorem classis super aequora verrit
cum validis pariter legionibus atque elephantis,
non divom pacem votis adit ac prece quaesit
ventorum pavidus paces animasque secundas, (1230)
nequiquam, quoniam violento turbine saepe
correptus nilo fertur minus ad vada leti?
Usque adeo res humanas vis abdita quaedam
opterit et pulchros fascis saevasque secures
proculcare ac ludibrio sibi habere videtur. (1235)
Denique sub pedibus tellus cum tota vacillat
concussaeque cadunt urbes dubiaeque minantur,
quid mirum si se temnunt mortalia saecla
atque potestatis magnas mirasque relinquunt
in rebus viris divum, quae cuncta gubernent? (1240)

At specimen sationis et insitionis origo
ipsa fuit rerum primum natura creatrix,
arboribus quoniam bacae glandesque caducae
tempestiva dabant pullorum examina supter;
unde etiam libitumst stirpis committere ramis (1365)
et nova defodere in terram virgulta per agros.
Inde aliam atque aliam culturam dulcis agelli
temptabant fructusque feros mansuescere terram
cernebant indulgendo blandeque colendo.
Inque dies magis in montem succedere silvas (1370)
cogebant infraque locum concedere cultis,
prata lacus rivos segetes vinetaque laeta
collibus et campis ut haberent, atque olearum

caerula distinguens inter plaga currere posset
per tumulos et convallis camposque profusa;
ut nunc esse vides vario distincta lepore
omnia, quae pomis intersita dulcibus ornant
arbustisque tenent felicibus opsita circum.
At liquidas avium voces imitarier ore
ante fuit multo quam levia carmina cantu
concelebrare homines possent aurisque iuvare.
Et zephyri, cava per calamorum, sibila primum
agrestis docuere cavas inflare cicutas.
Inde minutatim dulcis didicere querellas,
tibia quas fundit digitis pulsata canentum,
avia per nemora ac silvas saltusque reperta,
per loca pastorum deserta atque otia dia.
Haec animos ollis mulcebant atque iuvabant
cum satiate cibi; nam tum *haec* sunt omnia cordi.
Saepe itaque inter se prostrati in gramine molli
propter aquae rivom sub ramis arboris altae
non magnis opibus iucunde corpora habebant,
praesertim cum tempestas ridebat et anni
tempora pingebant viridantis floribus herbas.
Tum ioca, tum sermo, tum dulces esse cachinni
consuerant. Agrestis enim tum musa vigebat;
tum caput atque umeros plexis redimire coronis
floribus et foliis lascivia laeta monebat,
atque extra numerum procedere membra moventes
duriter et duro terram pede pellere matrem;
unde oriebantur risus dulcesque cachinni,
omnia quod nova tum magis haec et mira vigebant.
Et vigilantibus hinc aderant solacia somni,
ducere multimodis voces et flectere cantus
et supera calamos unco percurrere labro;
unde etiam vigiles nunc haec accepta tuentur
et numerum servare *re*cens didicere, neque hilo
maiorem interea capiunt dulcedini' fructum

quam silvestre genus capiebat terrigenarum.
Nam quod adest praesto, nisi quid cognovimus ante
suavius, in primis placet et pollere videtur,
posteriorque fere melior res illa reperta
perdit et immutat sensus ad pristina quaeque. (1415)

Ergo hominum genus incassum frustraque laborat (1430)
semper et *in* curis consumit inanibus aevom,
nimirum quia non cognovit quae sit habendi
finis et omnino quoad crescat vera voluptas.
Idque minutatim vitam provexit in altum
et belli magnos commovit funditus aestus. (1435)
At vigiles mundi magnum *ac* versatile templum
sol et luna suo lustrantes lumine circum
perdocuere homines annorum tempora verti
et certa ratione geri rem atque ordine certo.
Iam validis saepti degebant turribus aevom (1440)
et divisa colebatur discretaque tellus,
iam mare velivolis florebat puppibus; urbes
auxilia ac socios iam pacto foedere habebant,
carminibus cum res gestas coepere poetae
tradere; nec multo priu' sunt elementa reperta. (1445)
Propterea quid sit prius actum respicere aetas
nostra nequit, nisi qua ratio vestigia monstrat.
Navigia atque agri culturas moenia leges
arma vias vestes *et* cetera de genere horum
praemia, delicias quoque vitae funditus omnis, (1450)
carmina picturas, et daedala signa polire,
usus et impigrae simul experientia mentis
paulatim docuit pedetemtim progredientis.
Sic unumquicquid paulatim protrahit aetas
in medium ratioque in luminis erigit oras. (1455)
Namque alid ex alio clarescere et ordine debet
artibus, ad summum donec venere cacumen.

ALBII TIBULLI ELEGIAE.

I. (I. 1.)

DIVITIAS alius fulvo sibi congerat auro
et teneat culti iugera multa soli,
quem labor assiduus vicino terreat hoste,
Martia cui somnos classica pulsa fugent:
me mea paupertas vitae traducat inerti,
dum meus assiduo luceat igne focus.
Ipse seram teneras maturo tempore vites
rusticus et facili grandia poma manu:
nec spes destituat, sed frugum semper acervos
praebeat et pleno pinguia musta lacu.
Nam veneror, seu stipes habet desertus in agris
seu vetus in trivio florea serta lapis:
et quodcumque mihi pomum novus educat annus,
libatum agricolae ponitur ante deum.
Flava Ceres, tibi sit nostro de rure corona
spicea, quae templi pendeat ante fores:
pomosisque ruber custos ponatur in hortis,
terreat ut saeva falce Priapus aves.
Vos quoque, felicis quondam nunc pauperis agri
custodes, fertis munera vestra, Lares.
Tunc vitula innumeros lustrabat caesa iuvencos:
nunc agna exigui est hostia parva soli.
Agna cadet vobis, quam circum rustica pubes
clamet 'io messes et bona vina date.'
Iam modo non possum contentus vivere parvo

nec semper longae deditus esse viae,
sed Canis aestivos ortus vitare sub umbra
arboris ad rivos praetereuntis aquae.
Nec tamen interdum pudeat tenuisse bidentes
aut stimulo tardos increpuisse boves,
non agnamve sinu pigeat fetumve capellae
desertum oblita matre referre domum.
At vos exiguo pecori, furesque lupique,
parcite: de magno praeda petenda grege.
Hic ego pastoremque meum lustrare quot annis
et placidam soleo spargere lacte Palem.
Adsitis, divi, nec vos de paupere mensa
dona nec e puris spernite fictilibus.
Fictilia antiquus primum sibi fecit agrestis
pocula, de facili composuitque luto.
Non ego divitias patrum fructusque requiro,
quos tulit antiquo condita messis avo:
parva seges satis est, satis est, requiescere lecto
si licet et solito membra levare toro.
Quam iuvat immites ventos audire cubantem
et dominam tenero detinuisse sinu
aut, gelidas hibernus aquas cum fuderit Auster,
securum somnos imbre iuvante sequi!
Hoc mihi contingat: sit dives iure, furorem
qui maris et tristes ferre potest pluvias.
O quantum est auri pereat potiusque smaragdi,
quam fleat ob nostras ulla puella vias.
Te bellare decet terra, Messala, marique,
ut domus hostiles praeferat exuvias.
Non ego laudari curo, mea Delia: tecum
dum modo sim, quaeso segnis inersque vocer.
Te spectem, suprema mihi cum venerit hora,
te teneam moriens deficiente manu.
Flebis et arsuro positum me, Delia, lecto,
tristibus et lacrimis oscula mixta dabis.

Flebis: non tua sunt duro praecordia ferro
vincta, nec in tenero stat tibi corde silex.
Illo non iuvenis poterit de funere quisquam
lumina, non virgo, sicca referre domum.
Tu Manes ne laede meos, sed parce solutis
crinibus et teneris, Delia, parce genis.
Interea, dum fata sinunt, iungamus amores:
iam veniet tenebris Mors adoperta caput,
iam subrepet iners aetas, neque amare decebit,
dicere nec cano blanditias capiti.
Hic ego dux milesque bonus: vos, signa tubaeque,
ite procul, cupidis vulnera ferte viris,
ferte et opes: ego composito securus acervo
despiciam dites despiciamque famem.

II. (I. 3.)

Ibitis Aegaeas sine me, Messala, per undas,
O utinam memores ipse cohorsque mei:
me tenet ignotis aegrum Phaeacia terris:
abstineas avidas, Mors precor atra, manus.
Abstineas, Mors atra, precor: non hic mihi mater
quae legat in maestos ossa perusta sinus,
non soror, Assyrios cineri quae dedat odores
et fleat effusis ante sepulcra comis,
Delia non usquam; quae me cum mitteret urbe,
dicitur ante omnes consuluisse deos.
Illa sacras pueri sortes ter sustulit: illi
rettulit e triviis omina certa puer.
Cuncta dabant reditus: tamen est deterrita numquam,
quin fleret nostras prospiceretque vias.
Ipse ego solator, cum iam mandata dedissem,
quaerebam tardas anxius usque moras.
Aut ego sum causatus aves aut omina dira,

Saturnive sacram me tenuisse diem.
O quotiens ingressus iter mihi tristia dixi
offensum in porta signa dedisse pedem!
Audeat invito ne quis discedere Amore,
aut sciat egressum se prohibente deo.
Quid tua nunc Isis mihi, Delia, quid mihi prosunt
illa tua totiens aera repulsa manu?
Nunc, dea, nunc succurre mihi (nam posse mederi
picta docet templis multa tabella tuis),
ut mea votivas persolvens Delia voces
ante sacras lino tecta fores sedeat
bisque die resoluta comas tibi dicere laudes
insignis turba debeat in Pharia.
At mihi contingat patrios celebrare Penates
reddereque antiquo menstrua tura Lari.
Quam bene Saturno vivebant rege prius quam
tellus in longas est patefacta vias!
Nondum caeruleas pinus contempserat undas,
effusum ventis praebueratque sinum,
nec vagus ignotis repetens compendia terris
presserat externa navita merce ratem.
Illo non validus subiit iuga tempore taurus,
non domito fraenos ore momordit equus,
non domus ulla fores habuit, non fixus in agris,
qui regeret certis finibus arva, lapis.
Ipsae mella dabant quercus, ultroque ferebant
obvia securis ubera lactis oves.
Non acies, non ira fuit, non bella, nec ensem
inmiti saevus duxerat arte faber.
At Iove sub domino caedes et vulnera semper,
nunc mare, nunc leti mille repente viae.
Parce, pater: timidum non me periuria terrent,
non dicta in sanctos impia verba deos.
Quod si fatales iam nunc explevimus annos,
Fac lapis inscriptis stet super ossa notis,

'hic iacet inmiti consumptus morte Tibullus,
Messalam terra dum sequiturque mari.'
Sed me, quod facilis tenero sum semper Amori,
ipsa Venus campos ducet in Elysios.
Hic choreae cantusque vigent, passimque vagantes
dulce sonant tenui gutture carmen aves,
fert casiam non culta seges, totosque per agros
floret odoratis terra benigna rosis:
ac iuvenum series teneris inmixta puellis
ludit, et assidue praelia miscet Amor.
Illic est, cuicumque rapax mors venit amanti,
et gerit insigni myrtea serta coma.
At scelerata iacet sedes in nocte profunda
abdita, quam circum flumina nigra sonant:
Tisiphoneque impexa feros pro crinibus angues
saevit, et huc illuc impia turba fugit:
tunc niger in porta serpentum Cerberus ore
stridet et aeratas excubat ante fores.
Illic Iunonem temptare Ixionis ausi
versantur celeri noxia membra rota,
porrectusque novem Tityos per iugera terrae
assiduas atro viscere pascit aves.
Tantalus est illic, et circum stagna: sed acrem
iam iam poturi deserit unda sitim:
et Danai proles, Veneris quod numina laesit,
in cava Lethaeas dolia portat aquas.
Illic sit, quicumque meos violavit amores,
optavit lentas et mihi militias.
At tu casta precor maneas, sanctique pudoris
assideat custos sedula semper anus.
Haec tibi fabellas referat positaque lucerna
deducat plena stamina longa colo,
ac circa gravibus pensis affixa puella
paulatim somno fessa remittat opus.
Tum veniam subito, nec quisquam nuntiet ante,

sed videar caelo missus adesse tibi. (90)
Tunc mihi, qualis eris, longos turbata capillos,
obvia nudato, Delia, curre pede.
Hoc precor, hunc illum nobis Aurora nitentem
Luciferum roseis candida portet equis.

III. (I. 7.)

Hunc cecinere diem Parcae fatalia nentes
stamina non ulli dissoluenda deo;
hunc fore, Aquitanas posset qui fundere gentes,
quem tremeret forti milite victus Atax.
Evenere: novos pubes Romana triumphos
vidit et evinctos brachia capta duces:
at te victrices lauros, Messala, gerentem
portabat niveis currus eburnus equis.
Non sine me est tibi partus honos: Tarbella Pyrene
testis et Oceani litora Santonici,
testis Arar Rhodanusque celer magnusque Garumna,
Carnoti et flavi caerula lympha Liger.
An te, Cydne, canam, tacitis qui leniter undis
caeruleus placidis per vada serpis aquis,
quantus et aetherio contingens vertice nubes
frigidus intonsos Taurus alat Cilicas?
Quid referam, ut volitet crebras intacta per urbes
alba Palaestino sancta columba Syro,
utque maris vastum prospectet turribus aequor
prima ratem ventis credere docta Tyros,
qualis et, arentes cum findit Sirius agros,
fertilis aestiva Nilus abundet aqua?
Nile pater, quanam possim te dicere causa
aut quibus in terris occuluisse caput?
Te propter nullos tellus tua postulat imbres,
arida nec Pluvio supplicat herba Iovi.
Te canit atque suum pubes miratur Osirim

barbara, Memphiten plangere docta bovem.
Primus aratra manu sollerti fecit Osiris
et teneram ferro sollicitavit humum,
primus inexpertae commisit semina terrae
pomaque non notis legit ab arboribus.
Hic docuit teneram palis adiungere vitem,
hic viridem dura caedere falce comam:
illi iucundos primum matura sapores
expressa incultis uva dedit pedibus.
Ille liquor docuit voces inflectere cantu,
movit et ad certos nescia membra modos,
Bacchus et agricolae magno confecta labore
pectora tristitiae dissoluenda dedit.
Bacchus et afflictis requiem mortalibus affert,
crura licet dura compede pulsa sonent.
Non tibi sunt tristes curae nec luctus, Osiri,
sed chorus et cantus et levis aptus amor,
sed varii flores et frons redimita corymbis,
fusa sed ad teneros lutea palla pedes
et Tyriae vestes et dulcis tibia cantu
et levis occultis conscia cista sacris.
Huc ades ad centum ludos Geniumque choreis
concelebra et multo tempora funde mero:
illius et nitido stillent unguenta capillo,
et capite et collo mollia serta gerat.
Sic venias hodierne: tibi dem turis honores,
liba et Mopsopio dulcia melle feram.
At tibi succrescat proles, quae facta parentis
augeat et circa stet veneranda senem.
Nec taceat monumenta viae, quem Tuscula tellus
candidaque antiquo detinet Alba Lare.
Namque opibus congesta tuis hic glarea dura
sternitur, hic apta iungitur arte silex.
Te canit agricola, e magna cum venerit urbe
serus in*offensum rettuleritque* pedem.

At tu, Natalis multos celebrande per annos,
candidior semper candidiorque veni.

IV. (I. 10.)

Quis fuit, horrendos primus qui protulit enses?
Quam ferus et vere ferreus ille fuit!
Tum caedes hominum generi, tum praelia nata,
tum brevior dirae mortis aperta via est.
An nihil ille miser meruit? nos ad mala nostra
vertimus, in saevas quod dedit ille feras.
Divitis hoc vitium est auri. Nec bella fuerunt,
faginus astabat cum scyphus ante dapes,
non arces, non vallus erat, somnumque petebat
securus varias dux gregis inter oves.
Tunc mihi vita foret, vulgi nec tristia nossem
arma nec audissem corde micante tubam:
nunc ad bella trahor, et iam quis forsitan hostis
haesura in nostro tela gerit latere.
Sed patrii servate Lares: aluistis et idem,
cursarem vestros cum tener ante pedes.
Neu pudeat prisco vos esse e stipite factos:
sic veteris sedes incoluistis avi.
Tunc melius tenuere fidem, cum paupere cultu
stabat in exigua ligneus aede deus.
Hic placatus erat, seu quis libaverat uvam,
seu dederat sanctae spicea serta comae:
atque aliquis voti compos liba ipse ferebat
postque comes purum filia parva favum.
At nobis aerata, Lares, depellite tela,
hostiaque e plena rustica porcus hara.
Hanc pura cum veste sequar myrtoque canistra
vincta geram, myrto vinctus et ipse caput.
Sic placeam vobis: alius sit fortis in armis,
sternat et adversos Marte favente duces,

ut mihi potanti possit sua dicere facta
miles et in mensa pingere castra mero.
Quis furor est atram bellis accersere mortem?
Imminet et tacito clam venit illa pede.
Non seges est infra, non vinea culta, sed audax
Cerberus et Stygiae navita turpis aquae:
illic percussisque genis ustoque capillo
errat ad obscuros pallida turba lacus.
Quam potius laudandus hic est, quem prole parata
occupat in parva pigra senecta casa!
Ipse suas sectatur oves, at filius agnos,
et calidam fesso comparat uxor aquam.
Sic ego sim, liceatque caput candescere canis,
temporis et prisci facta referre senem.
Interea Pax arva colat. Pax candida primum
duxit araturos sub iuga panda boves,
Pax aluit vites et succos condidit uvae,
funderet ut nato testa paterna merum:
Pace bidens vomerque vigent, at tristia duri
militis in tenebris occupat arma situs,
rusticus e lucoque vehit, male sobrius ipse,
uxorem plaustro progeniemque domum.
At nobis, Pax alma, veni spicamque teneto, (67)
perfluat et pomis candidus ante sinus.

V. (II. 1.)

Quisquis adest, valeat: fruges lustramus et agros,
ritus ut a prisco traditus extat avo.
Bacche, veni, dulcisque tuis e cornibus uva
pendeat, et spicis tempora cinge, Ceres.
Luce sacra requiescat humus, requiescat arator,
et grave suspenso vomere cesset opus.
Solvite vincla iugis: nunc ad praesepia debent
plena coronato stare boves capite.

Omnia sint operata deo: non audeat ulla
lanificam pensis imposuisse manum.
Casta placent superis: pura cum veste venite
et manibus puris sumite fontis aquam.
Cernite, fulgentes ut eat sacer agnus ad aras
vinctaque post olea candida turba comas.
Dii patrii, purgamus agros, purgamus agrestes:
vos mala de nostris pellite limitibus,
neu seges eludat messem fallacibus herbis,
neu timeat celeres tardior agna lupos.
Tunc nitidus plenis confisus rusticus agris
ingeret ardenti grandia ligna foco,
turbaque vernarum, saturi bona signa coloni,
ludet et ex virgis extruet ante casas.
Eventura precor: viden ut felicibus extis
significet placidos nuntia fibra deos?
Nunc mihi fumosos veteris proferte Falernos
consulis et Chio solvite vincla cado.
Vina diem celebrent: non festa luce madere
est rubor, errantes et male ferre pedes.
Sed 'bene Messalam' sua quisque ad pocula dicat
nomen et absentis singula verba sonent.
Gentis Aquitanae celeber Messala triumphis
et magna intonsis gloria victor avis,
huc ades aspiraque mihi, dum carmine nostro
redditur agricolis gratia caelitibus.
Rura cano rurisque deos. His vita magistris
desuevit querna pellere glande famem:
illi compositis primum docuere tigillis
exiguam viridi fronde operire domum,
illi etiam tauros primi docuisse feruntur
servitium et plaustro supposuisse rotam.
Tunc victus abiere feri, tunc consita pomus,
tunc bibit irriguas fertilis hortus aquas,
aurea tunc pressos pedibus dedit uva liquores

mixtaque securo est sobria lympha mero.
Rura ferunt messes, calidi cum sideris aestu
deponit flavas annua terra comas.
Rure levis verno flores apis ingerit alveo,
compleat ut dulci sedula melle favos.
Agricola assiduo primum satiatus aratro
cantavit certo rustica verba pede
et satur arenti primum est modulatus avena
carmen, ut ornatos diceret ante deos,
agricola et minio suffusus, Bacche, rubenti
primus inexperta duxit ab arte choros.
Huic datus a pleno, memorabile munus, ovili
dux pecoris hircus; auxerat hircus oves.
Rure puer verno primum de flore coronam
fecit et antiquis imposuit Laribus.
Rure etiam teneris curam exhibitura puellis
molle gerit tergo lucida vellus ovis.
Hinc et femineus labor est, hinc pensa colusque,
fusus et apposito pollice versat opus:
atque aliqua assiduae textrix operata Minervae
cantat, et appulso tela sonat latere.
Ipse quoque inter agros interque armenta Cupido
natus et indomitas dicitur inter equas.
Illic indocto primum se exercuit arcu:
hei mihi, quam doctas nunc habet ille manus!
Ah miseri, quos hic graviter deus urget! at ille
felix, cui placidus leniter afflat Amor.
Sancte, veni dapibus festis, sed pone sagittas
et procul ardentes hinc precor abde faces.
Ludite: iam Nox iungit equos, currumque sequuntur
matris lascivo sidera fulva choro,
postque venit tacitus furvis circumdatus alis
somnus et incerto Somnia nigra pede.

VI. (II. 2.)

Dicamus bona verba: venit Natalis ad aras:
quisquis ades, lingua, vir mulierque, fave.
Urantur pia tura focis, urantur odores,
quos tener e terra divite mittit Arabs.
Ipse suos Genius adsit visurus honores,
cui decorent sanctas mollia serta comas.
Illius puro destillent tempora nardo,
atque satur libo sit madeatque mero,
annuat et, Cornute, tibi, quodcumque rogabis.
En age, quid cessas? annuit ille: roga.
Auguror, uxoris fidos optabis amores:
iam reor hoc ipsos edidicisse deos.
Nec tibi malueris, totum quaecumque per orbem
fortis arat valido rusticus arva bove,
nec tibi, gemmarum quicquid felicibus Indis
nascitur, Eoi qua maris unda rubet.
Vota cadunt. Utinam strepitantibus advolet alis
flavaque coniugio vincula portet Amor,
vincula, quae maneant semper, dum tarde senectus
inducat rugas inficiatque comas.
Hic veniat Natalis avis prolemque ministret,
ludat et ante tuos turba novella pedes.

VII. (II. 5.)

Phoebe, fave: novus ingreditur tua templa sacerdos:
huc age cum cithara carminibusque veni.
Nunc te vocales impellere pollice chordas,
nunc precor ad laudes flectere verba mea.
Ipse triumphali devinctus tempora lauro,
dum cumulant aras, ad tua sacra veni.
Sed nitidus pulcherque veni: nunc indue vestem
sepositam, longas nunc bene pecte comas,

qualem te memorant Saturno rege fugato
victori laudes concinuisse Iovi.
Tu procul eventura vides, tibi deditus augur
scit bene quid fati provida cantet avis,
tuque regis sortes, per te praesentit aruspex,
lubrica signavit cum deus exta notis:
te duce Romanos numquam frustrata Sibylla
abdita quae senis fata canit pedibus!
Phoebe, sacras Messalinum sine tangere chartas
vatis, et ipse precor quod canat illa doce.
Haec dedit Aeneae sortes, postquam ille parentem
dicitur et raptos sustinuisse Lares,
nec fore credebat Romam, cum maestus ab alto
Ilion ardentes respiceretque deos.
(Romulus aeternae nondum firmaverat urbis
moenia, consorti non habitanda Remo,
sed tunc pascebant herbosa Palatia vaccae
et stabant humiles in Iovis arce casae.
Lacte madens illic suberat Pan ilicis umbrae
et facta agresti lignea falce Pales,
pendebatque vagi pastoris in arbore votum,
garrula silvestri fistula sacra deo,
fistula, cui semper decrescit arundinis ordo:
nam calamus cera iungitur usque minor.
At qua Velabri regio patet, ire solebat
exiguus pulla per vada linter aqua.)
'Impiger Aenea, volitantis frater Amoris,
Troica qui profugis sacra vehis ratibus,
iam tibi Laurentes assignat Iuppiter agros,
iam vocat errantes hospita terra Lares.
Illic sanctus eris, cum te veneranda Numici
unda deum caelo miserit Indigetem.
Ecce super fessas volitat Victoria puppes,
tandem ad Troianos diva superba venit.
Ecce mihi lucent Rutulis incendia castris:

iam tibi praedico, barbare Turne, necem.
Ante oculos Laurens castrum murusque Lavini est
Albaque ab Ascanio condita longa duce.
Te quoque iam video, Marti placitura sacerdos
Ilia, Vestales deseruisse focos.
Carpite nunc, tauri, de septem montibus herbas,
dum licet: hic magnae iam locus urbis erit.
Roma, tuum nomen terris fatale regendis,
qua sua de caelo prospicit arva Ceres,
quaque patent ortus et qua fluitantibus undis
solis anhelantes abluit amnis equos.
Troia quidem tunc se mirabitur et sibi dicet
vos bene tam longa consuluisse via.
Vera cano: sic usque sacras innoxia laurus
vescar, et aeternum sit mihi virginitas.'
Haec cecinit vates et te sibi, Phoebe, vocavit,
iactavit fusas et caput ante comas.
Quicquid Amalthea, quicquid Marpessia dixit,
Herophile Phoebo grata quod admonuit,
quasque Albana sacras Tiberis per flumina sortes
portarit sicco pertuleritque sinu:
(hae fore dixerunt belli mala signa, cometen,
multus ut in terras deplueretque lapis:
atque tubas atque arma ferunt strepitantia caelo
audita et lucos praecinuisse fugam;
et simulacra deum lacrimas fudisse tepentes
fataque vocales praemonuisse boves,
ipsum etiam Solem defectum lumine vidit
iungere pallentes nubilus annus equos)
haec fuerant olim: sed tu iam mitis, Apollo,
prodigia indomitis merge sub aequoribus,
et succensa sacris crepitet bene laurea flammis,
omine quo felix et sacer annus erit.
Laurus ubi bona signa dedit, gaudete coloni:
distendet spicis horrea plena Ceres,

oblitus et musto feriet pede rusticus uvas, (85)
dolia dum magni deficiantque lacus.
Ac madidus Baccho sua festa Palilia pastor
concinet: a stabulis tunc procul este lupi.
Ille levis stipulae solemnis potus acervos
accendet, flammas transilietque sacras, (90)
et fetus matrona dabit, natusque parenti
oscula comprensis auribus eripiet,
nec taedebit avum parvo advigilare nepoti
balbaque cum puero dicere verba senem.
Tunc operata deo pubes discumbet in herba, (95)
arboris antiquae qua levis umbra cadit,
aut e veste sua tendent umbracula sertis
vincta, coronatus stabit et ante calix.
At sibi quisque dapes et festas extruet alte
cespitibus mensas cespitibusque torum. (100)
Pace tua pereant arcus pereantque sagittae, (105)
Phoebe, modo in terris erret inermis Amor.
Ars bona: sed postquam sumpsit sibi tela Cupido,
heu heu quam multis ars dedit illa malum!
At tu (nam divum servat tutela poetas),
praemoneo, vati parce, puella, sacro,
ut Messalinum celebrem, cum praemia belli (115)
ante suos currus oppida victa feret,
ipse gerens laurus: lauro devinctus agresti
miles 'io' magna voce 'triumphe' canet.
Tum Messala meus pia det spectacula turbae
et plaudat curru praetereunte pater. (120)
Annue: sic tibi sint intonsi, Phoebe, capilli,
sic tua perpetuo sit tibi casta soror.

VIII. (III. 3.)

Quid prodest caelum votis implesse, Neaera,
multaque cum blanda tura dedisse prece,

non ut marmorei prodirem e limine tecti,
insignis clara conspicuusque domo,
aut ut multa mei renovarent iugera tauri
et magnas messes terra benigna daret,
sed tecum ut longe sociarem gaudia vitae
inque tuo caderet nostra senecta sinu
tunc cum permenso defunctus tempore lucis
nudus Lethaea cogerer ire rate?
Nam grave quid prodest pondus mihi divitis auri,
arvaque si findant pinguia mille boves?
Quidve domus prodest Phrygiis innixa columnis,
Taenare sive tuis, sive Caryste tuis,
et nemora in domibus sacros imitantia lucos
aurataeque trabes marmoreumque solum?
Quidve in Erythraeo legitur quae litore concha
tinctaque Sidonio murice lana iuvat,
et quae praeterea populus miratur? in illis
invidia est: falso plurima vulgus amat.
Non opibus mentes hominum curaeque levantur:
nam Fortuna sua tempora lege regit.
Sit mihi paupertas tecum iucunda, Neaera:
at sine te regum munera nulla volo.
O niveam, quae te poterit mihi reddere, lucem!
o mihi felicem terque quarterque diem!
At si, pro dulci reditu quaecumque voventur,
audiat aversa non meus aure deus,
nec me regna iuvant nec Lydius aurifer amnis
nec quas terrarum sustinet orbis opes.
Haec alii cupiant, liceat mihi paupere cultu
securo cara coniuge posse frui.
Adsis et timidis faveas, Saturnia, votis,
et faveas concha, Cypria, vecta tua.
Aut si fata negant reditum tristesque sorores
stamina quae ducunt quaeque futura neunt,
[illegible]e vocet in vastos amnes nigramque paludem
dives in ignava luridus Orcus aqua.

IX. (III. 5.)

Vos tenet, Etruscis manat quae fontibus unda,
unda sub aestivum non adeunda Canem,
nunc autem sacris Baiarum proxima lymphis,
cum se purpureo vere remittit humus:
at mihi Persephone nigram denuntiat horam:
inmerito iuveni parce nocere, dea.
Non ego tentavi nulli temeranda virorum
audax laudandae sacra docere deae,
nec mea mortiferis infecit pocula succis
dextera nec cuiquam trita venena dedit,
nec nos sacrilegi templis admovimus ignes,
nec cor sollicitant facta nefanda meum,
nec nos insanae meditantes iurgia mentis
impia in adversos solvimus ora deos:
et nondum cani nigros laesere capillos,
nec venit tardo curva senecta pede.
Natalem primo nostrum videre parentes,
cum cecidit fato consul uterque pari.
Quid fraudare iuvat vitem crescentibus uvis
et modo nata mala vellere poma manu?
Parcite, pallentes undas quicumque tenetis
duraque sortiti tertia regna dei.
Elysios olim liceat cognoscere campos
Lethaeamque ratem Cimmeriosque lacus,
cum mea rugosa pallebunt ora senecta
et referam pueris tempora prisca senex.
Atque utinam vano nequicquam terrear aestu!
languent ter quinos sed mea membra dies.
At vobis Tuscae celebrantur numina lymphae
et facilis lenta pellitur unda manu.
Vivite felices, memores et vivite nostri,
sive erimus seu nos fata fuisse velint.
Interea *nigras pecudes* promittite Diti
et nivei lactis pocula mixta mero.

X. (IV. 2.)

Sulpicia est tibi culta tuis, Mars magne, kalendis:
spectatum e caelo, si sapis, ipse veni.
Hoc Venus ignoscet: at tu, violente, caveto
ne tibi miranti turpiter arma cadant.
Illius ex oculis, cum vult exurere divos,
accendit geminas lampadas acer Amor.
Illam, quicquid agit, quoquo vestigia movit,
componit furtim subsequiturque Decor.
Seu solvit crines, fusis decet esse capillis:
seu compsit, comptis est veneranda comis.
Urit, seu Tyria voluit procedere palla:
urit, seu nivea candida veste venit.
Talis in aeterno felix Vertumnus Olympo
mille habet ornatus, mille decenter habet.
Sola puellarum digna est, cui mollia caris
vellera det succis bis madefacta Tyros,
possideatque, metit quicquid bene olentibus arvis
cultor odoratae dives Arabs segetis
et quascumque niger rubro de litore gemmas
proximus Eois colligit Indus aquis.
Hanc vos, Pierides, festis cantate kalendis,
et testudinea Phoebe superbe lyra.
Hoc solemne sacrum: multos hoc sumet in annos:
dignior est vestro nulla puella choro.

SEX. PROPERTII ELEGIAE.

I. (I. 2.)

QUID iuvat ornato procedere, vita, capillo
et tenues Coa veste movere sinus?
aut quid Orontea crines perfundere murra,
teque peregrinis vendere muneribus,
naturaeque decus mercato perdere cultu
nec sinere in propriis membra nitere bonis?
Crede mihi, non ulla tuae est medicina figurae:
nudus Amor formae non amat artificem.
Aspice quos summittit humus formosa coleres,
ut veniant hederae sponte sua melius,
surgat et in solis formosius arbutus antris,
et sciat indociles currere lympha vias.
Litora nativis collucent picta lapillis
et volucres nulla dulcius arte canunt.
Non sic Leucippis succendit Castora Phoebe,
Pollucem cultu non Hilaira soror,
non, Idae et cupido quondam discordia Phoebo,
Eueni patriis filia litoribus,
nec Phrygium falso traxit candore maritum
avecta externis Hippodamia rotis;
sed facies aderat nullis obnoxia gemmis,
qualis Apelleis est color in tabulis.
Non illis studium vulgo conquirere amantes:
illis ampla satis forma pudicitia.
Non ego nunc vereor, ne sim tibi vilior istis:
uni si qua *placet, culta* puella sat est,

cum tibi praesertim Phoebus sua carmina donet
Aoniamque libens Calliopea lyram,
unica nec desit iocundis gratia verbis,
omnia quaeque Venus quaeque Minerva probat.
His tu semper eris nostrae gratissima vitae,
Taedia dum miserae sint tibi luxuriae.

II. (I. 19.)

Non ego nunc tristes vereor, mea Cynthia, Manes,
nec moror extremo debita fata rogo;
sed ne forte tuo careat mihi funus amore,
hic timor est ipsis durior exequiis.
Non adeo leviter nostris puer haesit ocellis,
ut meus oblito pulvis amore vacet.
Illic Phylacides iocundae coniugis heros
non potuit caecis inmemor esse locis,
sed cupidus falsis attingere gaudia palmis
Thessalis antiquam venerat umbra domum.
Illic quicquid ero, semper tua dicar imago:
traicit et fati litora magnus Amor.
Illic formosae veniant chorus heroinae,
quas dedit Argivis Dardana praeda viris;
quarum nulla tua fuerit mihi, Cynthia, forma
gratior; et Tellus hoc ita iusta sinat.
Quamvis te longae remorentur fata senectae,
cara tamen lacrimis ossa futura meis:
quae tu viva mea possis sentire favilla!
Tum mihi non ullo mors sit amara loco.
Quam vereor, ne te contempto, Cynthia, busto
abstrahat a nostro pulvere iniquus Amor,
cogat et invitam lacrimas siccare cadentes!
Flectitur assiduis certa puella minis.
Quare, dum licet, inter nos laetemur amantes:
non satis est ullo tempore longus amor.

III. (III. 1.)

Sed tempus lustrare aliis Helicona choreis,
et campum Haemonio iam dare tempus equo.
Iam libet et fortes memorare ad proelia turmas
et Romana mei dicere castra ducis.
Quod si deficiant vires, audacia certe
laus erit: in magnis et voluisse sat est.
Aetas prima canat Veneres, extrema tumultus.
Bella canam, quando scripta puella mea est.
Nunc volo subducto gravior procedere vultu,
nunc aliam citharam me mea Musa docet.
Surge, anima, ex humili iam carmine, sumite vires,
Pierides: magni nunc erit oris opus.
Iam negat Euphrates equitem post terga tueri
Parthorum et Crassos se tenuisse dolet:
India quin, Auguste, tuo dat colla triumpho,
et domus intactae te tremit Arabiae:
et si qua extremis tellus se subtrahit oris,
sentiet illa tuas postmodo capta manus.
Haec ego castra sequar: vates tua castra canendo
magnus ero: servent hunc mihi fata diem!
Ut caput in magnis ubi non est tangere signis,
ponitur hic imos ante corona pedes,
sic nos nunc, inopes laudis conscendere carmen,
pauperibus sacris vilia tura damus.
Nondum etiam Ascraeos norunt mea carmina fontes,
sed modo Permesi flumine lavit Amor.

IV. (III. 23.)

Quaeris, cur veniam tibi tardior. Aurea Phoebi
porticus a magno Caesare aperta fuit.
Tota erat in speciem Poenis digesta columnis,
inter quas Dan*ai femina* turba senis.

Hic equidem Phoebo visus mihi pulchrior ipso
marmoreus tacita carmen hiare lyra:
atque aram circum steterant armenta Myronis,
quattuor artifices, vivida signa, boves.
Tum medium claro surgebat marmore templum
et patria Phoebo carius Ortygia.
In quo Solis erat supra fastigia currus,
et valvae, Libyci nobile dentis opus,
altera deiectos Parnasi vertice Gallos,
altera maerebat funera Tantalidos.
Deinde inter matrem deus ipse interque sororem
Pythius in longa carmina veste sonat.

V. (IV. 1.)

Callimachi Manes et Coi sacra Philetae,
in vestrum, quaeso, me sinite ire nemus.
Primus ego ingredior puro de fonte sacerdos
Itala per Graios orgia ferre choros.
Dicite, quo pariter carmen tenuastis in antro?
quove pede ingressi? quamve bibistis aquam?
Ah valeat, Phoebum quicumque moratur in armis!
exactus tenui pumice versus eat,
quo me Fama levat terra sublimis, et a me
nata coronatis Musa triumphat equis,
et mecum in curru parvi vectantur Amores,
scriptorumque meas turba secuta rotas.
Quid frustra missis in me certatis habenis?
Non datur ad Musas currere lata via.
Multi, Roma, tuas laudes annalibus addent,
qui finem imperii Bactra futura canent.
Sed, quod pace legas, opus hoc de monte sororum
detulit intacta pagina nostra via.
Mollia, Pegasides, date vestro serta poetae:
non faciet capiti dura corona meo.

At mihi quod vivo detraxerit invida turba,
post obitum duplici fenore reddet Honos.
Omnia post obitum fingit maiora vetustas,
maius ab exequiis nomen in ora venit.
Nam quis equo pulsas abiegno nosceret arces,
fluminaque Haemonio cominus isse viro,
Idaeum Simoenta Iovis cunabula parvi,
Hectora per campos ter maculasse rotas?
Deiphobumque Helenumque et Polydamanta et in armis
qualemcumque Parin vix sua nosset humus.
Exiguo sermone fores nunc, Ilion et tu
Troia bis Oetaei numine capta dei.
Nec non ille tui casus memorator Homerus
posteritate suum crescere sensit opus.
Meque inter seros laudabit Roma nepotes:
illum post cineres auguror ipse diem.
Ne mea contempto lapis indicet ossa sepulcro,
provisum est Lycio vota probante deo.
Carminis interea nostri redeamus in orbem,
gaudeat ut solito tacta puella sono.

VI. (IV. 2.)

Orphea detinuisse feras et concita dicunt
flumina Threicia sustinuisse lyra:
saxa Cithaeronis Thebas agitata per artem
sponte sua in muri membra coisse ferunt:
quin etiam, Polypheme, fera Galatea sub Aetna
ad tua rorantes carmina flexit equos:
miremur, nobis et Baccho et Apolline dextro
turba puellarum si mea verba colit?
Quod non Taenariis domus est mihi fulta columnis,
nec camera auratas inter eburna trabes,
nec mea Phaeacas aequant pomaria silvas,
non operosa *rigat* Marcius antra liquor;

at Musae comites et carmina cara legenti,
et defessa choris Calliopea meis.
Fortunata, meo si qua est celebrata libello!
carmina erunt formae tot monimenta tuae.
Nam neque Pyramidum sumptus ad sidera ducti,
nec Iovis Elei caelum imitata domus,
nec Mausolei dives fortuna sepulcri
mortis ab extrema condicione vacant.
Aut illis flamma aut imber subducet honores,
annorum aut ictu pondera victa ruent.
At non ingenio quaesitum nomen ab aevo
excidet: ingenio stat sine morte decus.

VII. (IV. 4.)

Arma deus Caesar dites meditatur ad Indos,
et freta gemmiferi findere classe maris.
Magna, viri, merces: parat ultima terra triumphos:
Tigris et Euphrates sub tua iura fluent:
sera, sed Ausoniis veniet provincia virgis:
adsuescent Latio Partha tropaea Iovi.
Ite agite, expertae bello date lintea prorae
et solitum armigeri ducite munus equi.
Omina fausta cano: Crassos clademque piate:
ite et Romanae consulite historiae.
Mars pater et sacrae fatalia lumina Vestae,
ante meos obitus sit, precor, illa dies,
qua videam spoliis oneratos Caesaris axes,
ad vulgi plausus saepe resistere equos,
tela fugacis equi et braccati militis arcus
et subter captos arma sedere duces.
Ipsa tuam serva prolem, Venus: hoc sit in aevum,
cernis ab Aenea quod superesse caput.
Praeda sit haec illis, quorum meruere labores:
me sat erit Sacra plaudere posse Via.

VIII. (IV. 5.)

Pacis Amor deus est, pacem veneramur amantes.
Stant mihi cum domina proelia dura mea:
nec tamen inviso pectus mihi carpitur auro,
nec bibit e gemma divite nostra sitis,
nec mihi mille iugis Campania pinguis aratur,
nec miser aera paro clade, Corinthe, tua.
O prima infelix fingenti terra Prometheo!
Ille parum cauti pectoris egit opus:
corpora disponens mentem non vidit in arte.
Recta animi primum debuit esse via.
Nunc maris in tantum vento iactamur, et hostem
quaerimus, atque armis nectimus arma nova.
Haud ullas portabis opes Acherontis ad undas:
nudus ad infernas, stulte, vehere rates.
Victor cum victis pariter miscebitur umbris:
consule cum Mario, capte Iugurtha, sedes.
Lydus Dulichio non distat Croesus ab Iro:
optima mors, Parcae quae venit acta die.
Me iuvat in prima coluisse Helicona iuventa
Musarumque choris inplicuisse manus:
me iuvat et multo mentem vincire Lyaeo
et caput in verna semper habere rosa.
Atque ubi iam Venerem gravis interceperit aetas,
sparserit et nigras alba senecta comas,
tum mihi Naturae libeat perdiscere mores,
quis deus hanc mundi temperet arte domum,
qua venit exoriens, qua deficit, unde coactis
cornibus in plenum menstrua luna redit,
unde salo superant venti, quid flamine captet
Eurus, et in nubes unde perennis aqua,
sit ventura dies, mundi quae subruat arces,
purpureus pluvias cur bibit arcus aquas,
aut cur Perrhaebi tremuere cacumina Pindi,

solis et atratis luxerit orbis equis,
cur serus versare boves et plaustra Bootes,
Pleiadum spisso cur coit igne chorus,
curve suos fines altum non exeat aequor,
plenus et in partes quattuor annus eat,
sub terris sint iura deum et tormenta Gigantum,
Tisiphones atro si furit angue caput,
aut Alcmaeoniae furiae aut ieiunia Phinei,
num rota, num scopuli, num sitis inter aquas,
num tribus infernum custodit faucibus antrum
Cerberus, et Tityo iugera pauca novem,
an ficta in miseras descendit fabula gentes,
et timor haud ultra quam rogus esse potest.
Exitus hic vitae superet mihi: vos, quibus arma
grata magis, Crassi signa referte domum.

IX. (IV. 7.)

Ergo sollicitae tu causa, Pecunia, vitae es:
per te inmaturum mortis adimus iter.
Tu vitiis hominum crudelia pabula praebes:
semina curarum de capite orta tuo.
Tu Paetum ad Pharios tendentem lintea portus
obruis insano terque quaterque mari.
Nam dum te sequitur, primo miser excidit aevo
et nova longinquis piscibus esca natat,
et mater non iusta piae dare debita terrae
nec pote cognatos inter humare rogos,
sed tua nunc volucres astant super ossa marinae,
nunc tibi pro tumulo Carpathium omne mare est.
Infelix Aquilo, raptae timor Orithyiae,
quae spolia ex illo tanta fuere tibi?
aut quidnam fracta gaudes, Neptune, carina?
Portabat sanctos alveus ille viros.

Paete, quid aetatem numeras? quid cara natanti
mater in ore tibi est? non habet unda deos.
Nam tibi nocturnis ad saxa ligata procellis
omnia detrito vincula fune cadunt.
Sunt Agamemnonias testantia litora curas,
quae notat Argynni poena Athamantiadae.
Hoc iuvene amisso classem non solvit Atrides,
pro qua mactata est Iphigenia mora.
Reddite corpus humo, positaque in gurgite vita
Paetum sponte tua, vilis harena, tegas,
et quotiens Paeti transibit nauta sepulcrum,
dicat 'et audaci tu timor esse potes.'
Ite, rates curvas et leti texite causas:
ista per humanas mors venit acta manus.
Terra parum fuerat fatis, adiecimus undas:
fortunae miseras auximus arte vias.
Ancora te teneat, quem non tenuere Penates?
quid meritum dicas, cui sua terra parum est?
ventorum est, quodcumque paras: haud ulla carina
consenuit, fallit portus et ipse fidem.
Natura insidians pontum substravit avaris:
ut tibi succedat, vix semel esse potest.
Saxa triumphales fregere Capharea puppes,
naufraga cum vasto Graecia tracta salo est.
Paullatim socium iacturam flevit Ulixes,
in mare cui soliti non valuere doli.
Quod si contentus patrio bove verteret agros,
verbaque duxisset pondus habere mea,
viveret ante suos dulcis conviva Penates,
pauper, at in terra, nil ubi flare potest.
Non tulit hic Paetus stridorem audire procellae
et duro teneras laedere fune manus,
sed Chio thalamo aut Oricia terebintho
et fultum pluma versicolore caput.
Huic fluctus *vivo radicitus* abstulit ungues,

et miser invisam traxit hiatus aquam:
hunc parvo ferri vidit nox improba ligno.
Paetus ut occideret, tot coiere mala.
Flens tamen extremis dedit haec mandata querellis,
cum moribunda niger clauderet ora liquor:
'di maris Aegaei quos sunt penes aequora, Venti,
et quaecumque meum degravat unda caput,
quo rapitis miseros tenerae lanuginis annos?
Attulimus longas in freta vestra manus.
Ah miser alcyonum scopulis adfligar acutis:
in me caeruleo fuscina sumpta deo est.
At saltem Italiae regionibus advehat aestus;
hoc de me sat erit si modo matris erit.'
Subtrahit haec fantem torta vertigine fluctus;
ultima quae Paeto voxque diesque fuit.
O centum aequoreae Nereo genitore puellae,
et tu materno tacta dolore Theti,
vos decuit lasso supponere brachia mento:
non poterat vestras ille gravare manus.

X. (IV. 9.)

Maecenas, eques Etrusco de sanguine regum,
intra fortunam qui cupis esse tuam,
quid me scribendi tam vastum mittis in aequor?
Non sunt apta meae grandia vela rati.
Turpe est, quod nequeas, capiti committere pondus
et pressum inflexo mox dare terga genu.
Omnia non pariter rerum sunt omnibus apta,
fama nec ex aequo ducitur ulla iugo.
Gloria Lysippo est animosa effingere signa,
exactis Calamis se mihi iactat equis,
in Veneris tabula summam sibi ponit Apelles,
Parrhasius parva vindicat arte locum,
argumenta magis sunt Mentoris addita formae,

at Myos exiguum flectit acanthus iter,
Phidiacus signo se Iuppiter ornat eburno,
Praxitelen propria vindicat urbe lapis.
Est quibus Eleae concurrit palma quadrigae,
est quibus in celeres gloria nata pedes;
hic satus ad pacem, hic castrensibus utilis armis:
naturae sequitur semina quisque suae.
At tua, Maecenas, vitae praecepta recepi,
cogor et exemplis te superare tuis.
Cum tibi Romano dominas in honore secures
et liceat medio ponere iura foro,
vel tibi Medorum pugnaces ire per hostes
atque onerare tuam fixa per arma domum,
et tibi ad effectum vires det Caesar et omni
tempore tam faciles insinuentur opes,
parcis et in tenues humilem te colligis umbras:
velorum plenos subtrahis ipse sinus.
Crede mihi, magnos aequabunt ista Camillos
iudicia et venies tu quoque in ora virum,
Caesaris et famae vestigia iuncta tenebis:
Maecenatis erunt vera tropaea fides.
Non ego velifera tumidum mare findo carina:
tota sub exiguo flumine nostra mora est.
Non flebo in cineres arcem sedisse paternos
Cadmi nec septem proelia clade pari,
nec referam Scaeas et Pergama Apollinis arces,
et Danaum decimo vere redisse rates,
moenia cum Graio Neptunia pressit aratro
victor Palladiae ligneus artis equus.
Inter Callimachi sat erit placuisse libellos
et cecinisse modis, Coe poeta, tuis.
Te duce vel Iovis arma canam caeloque minantem
Coeum et Phlegraeis Oromedonta iugis,
celsaque Romanis decerpta palatia tauris
ordiar et caeso moenia firma Remo,

(50)

eductos pares silvestri ex ubere reges,
crescet et ingenium sub tua iussa meum,
prosequar et currus utroque ab litore ovantes,
Parthorum astutae tela remissa fugae,
castraque Pelusi Romano subruta ferro,
Antonique graves in sua fata manus.
Mollis tu coeptae fautor cape lora iuventae,
dexteraque inmissis da mihi signa rotis.
Hoc mihi, Maecenas, laudis concedis, et a te est,
quod ferar in partes ipse fuisse tuas.

XI. (IV. 12.)

Postume, plorantem potuisti linquere Gallam,
miles et Augusti fortia signa sequi?
Tantine ulla fuit spoliati gloria Parthi,
ne faceres Galla multa rogante tua?
Si fas est, omnes pariter pereatis avari,
et quisquis fido praetulit arma toro!
Tu tamen iniecta tectus, vesane, lacerna
potabis galea fessus Araxis aquam.
Illa quidem interea fama tabescet inani,
haec tua ne virtus fiat amara tibi,
neve tua Medae laetentur caede sagittae,
ferreus aurato neu cataphractus equo,
neve aliquid de te flendum referatur in urna:
sic redeunt, illis qui cecidere locis.
Ter quater in casta felix o Postume Galla,
moribus his alia coniuge dignus eras.
Quid faciet nullo munita puella timore,
cum sit luxuriae Roma magistra suae?
Sed securus eas: Gallam non munera vincent,
duritiaeque tuae non erit illa memor.
Nam quocumque die salvum te fata remittent,
pendebit collo Galla pudica tuo.

Postumus alter erit miranda coniuge Ulixes.
Non illi longae tot nocuere morae,
castra decem annorum, et Ciconum mons Ismara, Calpe,
exustaeque tuae mox, Polypheme, genae,
et Circes fraudes, lotosque herbaeque tenaces,
Scyllaque et alternas scissa Charybdis aquas,
Lampeties Ithacis verubus mugisse iuvencos
(paverat hos Phoebo filia Lampetie),
et thalamum Aeaeae flentis fugisse puellae,
totque hiemis noctes totque natasse dies,
nigrantisque domos animarum intrasse silentum,
Sirenum surdo remige adisse lacus,
et veteres arcus leto renovasse procorum,
errorisque sui sic statuisse modum.
Nec frustra, quia casta domi persederat uxor.
Vincit Penelopes Aelia Galla fidem.

XII. (IV. 18.)

Clausus ab umbroso qua ludit pontus Averno,
fumida Baiarum stagna tepentis aquae,
qua iacet et Troiae tubicen Misenus harena,
et sonat Herculeo structa labore via,
hic, ubi, mortalis dextra cum quaereret urbes,
cymbala Thebano concrepuere deo,
at nunc invisae magno cum crimine Baiae,
quis deus in vestra constitit hostis aqua?
his pressus Stygias vultum demisit in undas,
errat et in vestro spiritus ille lacu.
Quid genus aut virtus aut optima profuit illi
mater, et amplexum Caesaris esse focos?
aut modo tam pleno fluitantia vela theatro
et per maternas omnia gesta manus?
Occidit, et misero steterat vigesimus annus:
tot bona tam parvo clausit in orbe dies.

I nunc, tolle animos et tecum finge triumphos,
stantiaque in plausum tota theatra iuvent,
Attalicas supera vestes, atque omnia magnis
gemmea sint ludis: ignibus ista dabis.
Sed tamen huc omnes, huc primus et ultimus ordo:
est mala, sed cunctis ista terenda via est.
Exoranda canis tria sunt latrantia colla,
scandenda est torvi publica cymba senis.
Ille licet ferro cautus se condat et aere,
mors tamen inclusum protrahit inde caput.
Nirea non facies, non vis exemit Achillem,
Croesum aut, Pactoli quas parit humor, opes.
Hic olim ignaros luctus populavit Achivos,
Atridae magno cum stetit alter amor.
At tibi, nauta, pias hominum qui traicit umbras,
huc animae portet corpus inane tuae,
qua Siculae victor telluris Claudius et qua
Caesar ab humana cessit in astra via.

XIII. (IV. 22.)

Frigida tam multos placuit tibi Cyzicus annos,
Tulle, Propontiaca qua fluit Isthmos aqua,
Dindymus, et sacrae fabricata iuvenca Cybebae,
raptorisque tulit qua via Ditis equos.
Si te forte iuvant Helles Athamantidos urbes,
nec desiderio, Tulle, movere meo:
tu licet aspicias caelum omne Atlanta gerentem,
sectaque Persea Phorcidos ora manu,
Geryonae stabula et luctantum in pulvere signa
Herculis Antaeique Hesperidumque choros,
tuque tuo Colchum propellas remige Phasin,
Peliacaeque trabis totum iter ipse legas,
qua rudis Argoa natat inter saxa columba
in faciem prorae pinus adacta novae,

et sis, qua Ortygia et visenda est ora Caystri,
et qua septenas temperat unda vias;
omnia Romanae cedent miracula terrae:
natura hic posuit, quicquid ubique fuit.
Armis apta magis tellus, quam commoda noxae:
famam, Roma, tuae non pudet historiae.
Nam quantum ferro, tantum pietate potentes
stamus: victrices temperat ira manus.
Hic Anio Tiburne fluis, Clitumnus ab Umbro
tramite, et aeternum Marcius humor opus,
Albanus lacus et socia Nemorensis ab unda,
potaque Pollucis lympha salubris equo.
At non squamoso labuntur ventre cerastae,
Itala portentis nec fluit unda novis,
non hic Andromedae resonant pro matre catenae,
nec tremis Ausonias, Phoebe fugate, dapes,
nec cuiquam absentes arserunt in caput ignes
exitium nato matre movente suo,
Penthea non saevae venantur in arbore Bacchae,
nec solvit Danaas subdita cerva rates,
cornua nec valuit curvare in pellice Iuno
aut faciem turpi dedecorare bove,
arboreasque cruces Sinis, et non hospita Graiis
saxa, et curvatas in sua fata trabes.
Haec tibi, Tulle, parens, haec est pulcherrima sedes,
hic tibi pro digna gente petendus honos,
hic tibi ad eloquium cives, hic ampla nepotum
spes et venturae coniugis aptus amor.

XIV. (v. 3.)

Haec Arethusa suo mittit mandata Lycotae,
cum totiens absis, si potes esse meus.
Si qua tamen tibi lecturo pars oblita deerit,
haec *erit e lacrimis* facta litura meis:

aut si qua incerto fallet te littera tractu,
signa meae dextrae iam morientis erunt.
Te modo viderunt iteratos Bactra per ortus,
te modo munito Noricus hostis equo,
Hibernique Getae, pictoque Britannia curru,
ustus et Eoa discolor Indus aqua.
Quae mihi deductae fax omen praetulit, illa
traxit ab everso lumina nigra rogo,
et Stygio sum sparsa lacu, nec recta capillis
vitta data est: nupsi non comitante deo.
Omnibus heu portis pendent mea noxia vota:
texitur haec castris quarta lacerna tuis.
Occidat, inmerita qui carpsit ab arbore vallum
et struxit querulas rauca per ossa tubas,
dignior obliquo funem qui torqueat Ocno,
aeternusque tuam pascat, aselle, famem.
Dic mihi, num teneros urit lorica lacertos?
num gravis inbelles atterit hasta manus?
Diceris et macie vultum tenuasse: sed opto,
e desiderio sit color iste meo.
At mihi cum noctes induxit vesper amaras,
si qua relicta iacent, osculor arma tua.
Tum queror in toto non sidere pallia lecto,
lucis et auctores non dare carmen aves.
Noctibus hibernis castrensia pensa laboro
et Tyria in radios vellera secta suos,
et disco, qua parte fluat vincendus Araxes,
quot sine aqua Parthus milia currat equus,
cogor et e tabula pictos ediscere mundos,
qualis et haec docti sit positura dei,
quae tellus sit lenta gelu, quae putris ab aestu,
ventus in Italiam qui bene vela ferat.
Adsidet una soror, curis et pallida nutrix
peierat hiberni temporis esse moras.
Felix Hippolyte nuda tulit arma papilla

et texit galea barbara molle caput.
Romanis utinam patuissent castra puellis!
essem militiae sarcina fida tuae,
nec me tardarent Scythiae iuga, cum pater altas
Africus in glaciem frigore nectit aquas.
Omnis amor magnus, sed aperto in coniuge maior:
hanc Venus, ut vivat, ventilat ipsa facem.
Nam mihi quo? Poenis tibi purpura fulgeat ostris
crystallusque meas ornet aquosa manus.
Omnia surda tacent, rarisque adsueta kalendis
vix aperit clausos una puella lares,
Glaucidos et catulae vox est mihi grata querentis:
illa tui partem vindicat una toro.
Flore sacella tego, verbenis compita velo,
et crepat ad veteres herba Sabina focos.
Sive in finitimo gemuit stans noctua tigno,
seu voluit tangi parca lucerna mero,
illa dies hornis caedem denuntiat agnis,
succinctique calent ad nova lucra popae.
Ne, precor, ascensis tanti sit gloria Bactris,
raptave odorato carbasa lina duci,
plumbea cum tortae sparguntur pondera fundae,
subdolus et versis increpat arcus equis.
Sed, tua sic domitis Parthae telluris alumnis
pura triumphantis hasta sequatur equos,
incorrupta mei conserva foedera lecti.
Hac ego te solo lege redisse velim,
armaque cum tulero portae votiva Capenae,
subscribam 'salvo grata puella viro.'

XV. (v. 6.)

Sacra facit vates: sint ora faventia sacris,
et cadat ante meos icta iuvenca focos.
*Cera Phileta*e*is certet* Romana corymbis,

et Cyrenaeas urna ministret aquas.
Costum molle date et blandi mihi turis honores,
terque focum circa laneus orbis eat.
Spargite me lymphis, carmenque recentibus aris
tibia Mygdoniis libet eburna cadis.
Ite procul fraudes, alio sint aere noxae:
pura novum vati laurea mollit iter.
Musa, Palatini referemus Apollinis aedem:
res est, Calliope, digna favore tuo.
Caesaris in nomen ducuntur carmina: Caesar
dum canitur, quaeso, Iuppiter ipse vaces.
Est Phoebi fugiens Athamana ad litora portus,
qua sinus Ioniae murmura condit aquae,
Actia Iuleae pelagus monimenta carinae,
nautarum votis non operosa via.
Huc mundi coiere manus: stetit aequore moles
pinea, nec remis aequa favebat avis.
Altera classis erat Teucro damnata Quirino,
pilaque feminea turpiter acta manu:
hinc Augusta ratis plenis Iovis omine velis
signaque iam patriae vincere docta suae.
Tandem acies geminos Nereus lunarat in arcus,
armorum radiis picta tremebat aqua,
cum Phoebus linquens stantem se vindice Delon
(nam tulit iratos mobilis una Notos)
astitit Augusti puppim super, et nova flamma
luxit in obliquam ter sinuata facem.
Non ille attulerat crines in colla solutos
aut testudineae carmen inerme lyrae,
sed quali aspexit Pelopeum Agamemnona vultu,
egessitque avidis Dorica castra rogis,
aut qualis flexos solvit Pythona per orbes
serpentem, inbelles quem timuere lyrae.
Mox ait 'o longa mundi servator ab Alba,
Auguste, Hectoreis cognite maior avis,

vince mari: iam terra tua est: tibi militat arcus,
et favet ex humeris hoc onus omne meis.
Solve metu patriam, quae nunc te vindice freta
inposuit prorae publica vota tuae.
Quam nisi defendes, murorum Romulus augur
ire Palatinas non bene vidit aves.
Et nimium remis audent; proh turpe Latinis
principe te fluctus regia vela pati.
Nec te, quod classis centenis remiget alis,
terreat: invito labitur illa mari:
quodque vehunt prorae Centaurica saxa minantis,
tigna cava et pictos experiere metus.
Frangit et attollit vires in milite causa;
quae nisi iusta subest, excutit arma pudor.
Tempus adest, committe rates: ego temporis auctor
ducam laurigera Iulia rostra manu.'
Dixerat, et pharetrae pondus consumit in arcus:
proxima post arcus Caesaris hasta fuit.
Vincit Roma fide Phoebi: dat femina poenas:
sceptra per Ionias fracta vehuntur aquas.
At pater Idalio miratur Caesar ab astro:
'sum deus, et nostri sanguinis ista fides.'
Prosequitur cantu Triton, omnesque marinae
plauserunt circa libera signa deae.
Illa petit Nilum cymba male nixa fugaci,
hoc unum, iusso non moritura die.
Di melius! quantus mulier foret una triumphus,
ductus erat per quas ante Iugurtha vias.
Actius hinc traxit Phoebus monimenta, quod eius
una decem vicit missa sagitta rates.
Bella satis cecini: citharam iam poscit Apollo
victor et ad placidos exuit arma choros.
Candida nunc molli subeant convivia luco,
blanditiaeque fluant per mea colla rosae,
vinaque fundantur praelis elisa Falernis,

terque lavet nostras spica Cilissa comas.
Ille paludosos memoret servire Sicambros,
Cepheam hic Meroen fuscaque regna canat,
hic referat sero confessum foedere Parthum:
'reddat signa Remi, mox dabit ipse sua:
sive aliquid pharetris Augustus parcet Eois,
differat in pueros ista tropaea suos.
Gaude, Crasse, nigras si quid sapis inter harenas:
ire per Euphraten ad tua busta licet.'
Sic noctem patera, sic ducam carmine, donec
iniciat radios in mea vina dies.

XVI. (v. 11.)

Desine, Paulle, meum lacrimis urgere sepulcrum:
panditur ad nullas ianua nigra preces.
Cum semel infernas intrarunt funera leges,
non exorato stant adamante viae.
Te licet orantem fuscae deus audiat aulae:
nempe tuas lacrimas litora surda bibent.
Vota movent superos: ubi portitor aera recepit,
obserat herbosos lurida porta rogos.
Sic maestae cecinere tubae, cum subdita nostrum
detraheret lecto fax inimica caput.
Quid mihi coniugium Paulli, quid currus avorum
profuit aut famae pignora tanta meae?
Num minus inmites habui Cornelia Parcas?
en sum, quod digitis quinque levatur, onus.
Damnatae noctes et vos vada lenta paludes,
et quaecumque meos inplicat unda pedes,
inmatura licet, tamen huc non noxia veni:
det pater hic umbrae mollia iura meae.
Aut si quis posita iudex sedet Aeacus urna,
in mea sortita vindicet ossa pila:
adsideant fratres, iuxta Minoida sellam

Eumenidum intento turba severa foro:
Sisyphe, mole vaces, taceant Ixionis orbes,
fallax Tantaleo corripiare liquor,
Cerberus et nullas hodie petat improbus umbras,
et iaceat tacita lapsa catena sera.
Ipsa loquar pro me: si fallo, poena sororum
infelix humeros urgeat urna meos.
Si cui fama fuit per avita tropaea decori,
Afra Numantinos regna loquuntur avos,
altera maternos exaequat turba Libones,
et domus est titulis utraque fulta suis.
Mox, ubi iam facibus cessit praetexta maritis,
vinxit et acceptas altera vitta comas,
iungor, Paulle, tuo sic discessura cubili:
in lapide hoc uni nupta fuisse legar.
Testor maiorum cineres tibi, Roma, verendos,
sub quorum titulis, Africa, tonsa iaces,
et Persen proavi simulantem pectus Achillis
quique tuas proavo fregit Achille domos,
me neque censurae legem mollisse nec ulla
labe mea vestros erubuisse focos.
Non fuit exuviis tantis Cornelia damnum:
quin erat et magnae pars imitanda domus.
Nec mea mutata est aetas, sine crimine tota est:
viximus insignes inter utramque facem.
Mi natura dedit leges a sanguine ductas,
ne possem melior iudicis esse metu.
Quaelibet austeras de me ferat urna tabellas:
turpior assessu non erit ulla meo,
vel tu, quae tardam movisti fune Cybeben,
Claudia, turritae rara ministra deae,
vel cui, commissos cum Vesta reposceret ignes,
exhibuit vivos carbasus alba focos.
Nec te, dulce caput, mater Scribonia, laesi:
in me mutatum quid nisi fata velis?

Maternis laudor lacrimis urbisque querellis,
defensa et gemitu Caesaris ossa mea.
Ille sua nata dignam vixisse sororem
increpat, et lacrimas vidimus ire deo.
Et tamen emerui generosos vestis honores,
nec mea de sterili facta rapina domo.
Tu, Lepide, et tu, Paulle, meum post fata levamen,
condita sunt vestro lumina nostra sinu.
Vidimus et fratrem sellam geminasse curulem,
consule quo facto tempore rapta soror.
Filia, tu specimen censurae nata paternae,
fac teneas unum nos imitata virum,
et serie fulcite genus: mihi cymba volenti
solvitur aucturis tot mea fata meis.
Haec est feminei merces extrema triumphi,
laudat ubi emeritum libera fama rogum.
Nunc tibi commendo communia pignora natos:
haec cura et cineri spirat inusta meo.
Fungere maternis vicibus, pater: illa meorum
omnis erit collo turba ferenda tuo.
Oscula cum dederis tua flentibus, adice matris:
tota domus coepit nunc onus esse tuum.
Et si quid doliturus eris, sine testibus illis:
cum venient, siccis oscula falle genis.
Sat tibi sint noctes, quas de me, Paulle, fatiges,
somniaque in faciem credita saepe meam:
atque ubi secreto nostra ad simulacra loqueris,
ut responsurae singula verba iace.
Seu tamen adversum mutarit ianua lectum,
sederit et nostro cauta noverca toro,
coniugium, pueri, laudate et ferte paternum:
capta dabit vestris moribus illa manus.
Nec matrem laudate nimis: collata priori
vertet in offensas libera verba suas.
Seu memor ille mea contentus manserit umbra

et tanti cineres duxerit esse meos,
discite venturam iam nunc sentire senectam,
caelibis ad curas nec vacet ulla via.
Quod mihi detractum est, vestros accedat ad annos:
prole mea Paullum sic iuvet esse senem.
Et bene habet: numquam mater lugubria sumpsi:
venit in exequias tota caterva meas.
Causa perorata est. Flentes me surgite, testes,
dum pretium vitae grata rependit humus.
Moribus et caelum patuit: sim digna merendo,
cuius honoratis ossa vehantur equis.

P. OVIDIUS NASO.

I.

HEROIDES. EPISTULA XIII.

MITTIT, et optat amans, quo mittitur, ire salutem,
Haemonis Haemonio Laodamia viro.
Aulide te fama est vento retinente morari:
a! me cum fugeres, hic ubi ventus erat?
Tum freta debuerant vestris obsistere remis.
Illud erat saevis utile tempus aquis.
Oscula plura viro mandataque plura dedissem:
et sunt quae volui dicere multa tibi.
Raptus es hinc praeceps, et qui tua vela vocaret,
quem cuperent nautae, non ego, ventus erat.
Ventus erat nautis aptus, non aptus amanti:
solvor ab amplexu, Protesilae, tuo,
linguaque mandantis verba inperfecta reliquit:
vix illud potui dicere triste vale.
Incubuit Boreas, abreptaque vela tetendit:
iamque meus longe Protesilaus erat.
Dum potui spectare virum, spectare iuvabat:
sumque tuos oculos usque secuta meis.
Ut te non poteram, poteram tua vela videre,
vela diu vultus detinuere meos.
At postquam nec te, nec vela fugacia vidi,
et quod spectarem, nil nisi pontus erat,
lux quoque tecum abiit, tenebrisque exanguis obortis
succiduo dicor procubuisse genu.

Vix socer Iphiclus, vix me grandaevus Acastus,
vix mater gelida maesta refecit aqua.
Officium fecere pium, sed inutile nobis.
Indignor miserae non licuisse mori.
Ut rediit animus, pariter rediere dolores.
Pectora legitimus casta momordit amor.
Nec mihi pectendos cura est praebere capillos,
nec libet aurata corpora veste tegi.
Ut quas pampinea tetigisse Bicorniger hasta
creditur, huc illuc, qua furor egit, eo.
Conveniunt matres Phylaceïdes, et mihi clamant
'indue regales, Laodamia, sinus!'
Scilicet ipsa geram saturatas murice lanas,
bella sub Iliacis moenibus ille gerat?
Ipsa comas pectar, galea caput ille prematur:
ipsa novas vestes, dura vir arma ferat?
Qua possum, squalore tuos imitata labores
dicar, et haec belli tempora tristis agam.
Dyspari Priamide, damno formose tuorum,
tam sis hostis iners, quam malus hospes eras.
Aut te Taenariae faciem culpasse maritae,
aut illi vellem displicuisse tuam.
Tu, qui pro rapta nimium, Menelae, laboras,
ei mihi, quam multis flebilis ultor eris!
Di, precor, a nobis omen removete sinistrum,
et sua det reduci vir meus arma Iovi.
Sed timeo, quotiens subiit miserabile bellum:
more nivis lacrimae sole madentis eunt.
Ilion et Tenedos Simoisque et Xanthus et Ide
nomina sunt ipso paene timenda sono.
Nec rapere ausurus, nisi se defendere posset,
hospes erat. Vires noverat ille suas.
Venerat, ut fama est, multo spectabilis auro,
quique suo Phrygias corpore ferret opes,
classe virisque potens, per quae fera bella geruntur.

Et sequitur regni pars quota quemque sui?
His ego te victam, consors Ledaea gemellis,
suspicor. Haec Danais posse nocere puto.
Hectora nescio quem timeo: Paris Hectora dixit
ferrea sanguinea bella movere manu.
Hectora, quisquis is est, si sum tibi cara, caveto:
signatum memori pectore nomen habe.
Hunc ubi vitaris, alios vitare memento,
et multos illic Hectoras esse puta:
et facito ut dicas, quotiens pugnare parabis,
'parcere me iussit Laodamia sibi.'
Si cadere Argolico fas est sub milite Troiam,
te quoque non ullum vulnus habente cadat.
Pugnet et adversos tendat Menelaus in hostis:
hostibus e mediis nupta petenda viro est.
Causa tua est dispar. Tu tantum vivere pugna,
inque pios dominae posse redire sinus.
Parcite, Dardanidae, de tot, precor, hostibus uni,
ne meus ex illo corpore sanguis eat.
Non est, quem deceat nudo concurrere ferro,
saevaque in obpositos pectora ferre viros.
Fortius ille potest multo, quam pugnat, amare.
Bella gerant alii: Protesilaus amet.
Nunc fateor. Volui revocare, animusque ferebat.
Substitit auspicii lingua timore mali.
Cum foribus velles ad Troiam exire paternis,
pes tuus offenso limine signa dedit.
Ut vidi, ingemui tacitoque in pectore dixi
'signa reversuri sint, precor, ista viri!'
Haec tibi nunc refero, ne sis animosus in armis.
Fac meus in ventos hic timor omnis eat.
Sors quoque nescio quem fato designat iniquo,
qui primus Danaum Troada tangat humum.
Infelix, quae prima virum lugebit ademptum!
Di faciant, *ne tu* strenuus esse velis!

Inter mille rates tua sit millensima puppis,
iamque fatigatas ultima verset aquas.
Hoc quoque praemoneo. De nave novissimus exi:
non est, quo properes, terra paterna tibi.
Cum venies, remoque move veloque carinam,
inque tuo celerem litore siste gradum!
Sive latet Phoebus, seu terris altior exstat,
tu mihi luce dolor, tu mihi nocte venis.
Sed tua cur nobis pallens occurrit imago?
Cur venit a verbis multa querella tuis?
Excutior somno, simulacraque noctis adoro:
nulla caret fumo Thessalis ara meo:
tura damus, lacrimamque super, qua sparsa relucet,
ut solet adfuso surgere flamma mero.
Quando ego, te reducem cupidis amplexa lacertis,
languida laetitia solvar ab ipsa mea?
Quando erit, ut lecto mecum bene iunctus in uno
militiae referas splendida facta tuae?
Quae mihi dum referes, quamvis audire iuvabit,
multa tamen rapies oscula, multa dabis.
Semper in his apte narrantia verba resistunt:
promptior est dulci lingua referre mora.
Sed cum Troia subit, subeunt ventique fretumque,
spes bona sollicito victa timore cadit.
Hoc quoque, quod venti prohibent exire carinas,
me movet. Invitis ire paratis aquis.
Quis velit in patriam vento prohibente reverti?
A patria pelago vela vetante datis!
Ipse suam non praebet iter Neptunus ad urbem.
Quo ruitis? Vestras quisque redite domos!
Quo ruitis, Danai? Ventos audite vetantis!
Non subiti casus, numinis ista mora est.
Quid petitur tanto nisi turpis adultera bello?
Dum licet, Inachiae vertite vela rates!
Sed quid ago? revoco? revocaminis omen abesto,

blandaque compositas aura secundet aquas.
Troasin invideo, quae sic lacrimosa suorum
funera conspicient, nec procul hostis erit.
Ipsa suis manibus forti nova nupta marito
inponet galeam barbaraque arma dabit.
Arma dabit, dumque arma dabit, simul oscula sumet: —
hoc genus officii dulce duobus erit —
producetque virum, dabit et mandata reverti,
et dicet 'referas ista fac arma Iovi!'
Ille, ferens dominae mandata recentia secum
pugnabit caute, respicietque domum.
Exuet haec reduci clipeum, galeamque resolvet,
excipietque suo corpora lassa sinu.
Nos sumus incertae. Nos anxius omnia cogit,
quae possunt fieri, facta putare timor.
Dum tamen arma geres diverso miles in orbe,
quae referat vultus est mihi cera tuos.
Illi blanditias, illi tibi debita verba
dicimus, amplexus accipit illa meos.
Crede mihi, plus est, quam quod videatur, imago
adde sonum cerae, Protesilaus erit.
Hanc specto, teneoque sinu pro coniuge vero,
et, tamquam possit verba referre, queror.
Per reditus corpusque tuum, mea numina, iuro,
perque pares animi coniugiique faces,
perque, quod ut videam canis albere capillis,
quod tecum possis ipse referre, caput,
me tibi venturam comitem, quocumque vocaris,
sive — quod heu timeo, sive superstes eris.
Ultima mandato claudetur epistula parvo:
sit tibi cura mei, sit tibi cura tui!

II.

AMORES. III. 9.

MEMNONA si mater, mater ploravit Achillen,
et tangunt magnas tristia fata deas,
flebilis indignos, Elegeia, solve capillos.
A ! nimis ex vero nunc tibi nomen erit !
Ille tui vates operis, tua fama, Tibullus
ardet in extructo, corpus inane, rogo.
Ecce, puer Veneris fert eversamque pharetram
et fractos arcus et sine luce facem.
Aspice, demissis ut eat miserabilis alis,
pectoraque infesta tundat aperta manu.
Excipiunt lacrimas sparsi per colla capilli,
oraque singultu concutiente sonant.
Fratris in Aeneae sic illum funere dicunt
egressum tectis, pulcher Iule, tuis.
Nec minus est confusa Venus moriente Tibullo,
quam iuveni rupit cum ferus inguen aper.
At sacri vates et divum cura vocamur !
sunt etiam, qui nos numen habere putent !
Scilicet omne sacrum mors inportuna profanat.
Omnibus obscuras inicit illa manus.
Quid pater Ismario, quid mater profuit Orpheo ?
Carmine quid victas obstipuisse feras ?
Aelinon in silvis idem pater, aelinon, altis
dicitur invita concinuisse lyra.
Adice Maeoniden, a quo, ceu fonte perenni,
vatum Pieriis ora rigantur aquis.
Hunc quoque summa dies nigro submersit Averno :
defugiunt avidos carmina sola rogos.
Durat opus vatum : Troiani fama laboris,
tardaque nocturno tela retexta dolo ;

sic Nemesis longum, sic Delia nomen habebunt,
Altera cura recens, altera primus amor.
Quid vos sacra iuvant? quid nunc Aegyptia prosunt
sistra? quid in vacuo secubuisse toro?
Cum rapiant mala fata bonos, — ignoscite fasso, —
sollicitor nullos esse putare deos.
Vive pius, moriere pius, cole sacra; colentem
mors gravis a templis in cava busta trahet.
Carminibus confide bonis. Iacet, ecce, Tibullus:
vix manet e toto parva quod urna capit.
Tene, sacer vates, flammae rapuere rogales,
pectoribus pasci nec timuere tuis?
Aurea sanctorum potuissent templa deorum
urere, quae tantum sustinuere nefas.
Avertit vultus Erycis quae possidet arces.
Sunt quoque, qui lacrimas continuisse negant.
Sed tamen hoc melius, quam si Phaeacia tellus
ignotum vili supposuisset humo.
Hinc certe madidos fugientis pressit ocellos
mater, et in cineres ultima dona tulit:
hinc soror in partem misera cum matre doloris
venit, inornatas dilaniata comas:
cumque tuis sua iunxerunt Nemesisque priorque
oscula, nec solos destituere rogos.
Delia descendens 'felicius' inquit 'amata
sum tibi. Vixisti, dum tuus ignis eram.'
Cui Nemesis 'quid' ait 'tibi sunt mea damna dolori?
me tenuit moriens deficiente manu.'
Si tamen e nobis aliquid nisi nomen et umbra
restat, in Elysia valle Tibullus erit.
Obvius huic venias, hedera iuvenalia cinctus
tempora, cum Calvo, docte Catulle, tuo.
Tu quoque, si falsum est temerati crimen amici,
sanguinis atque animae prodige Galle tuae.

His comes umbra tua est. Siqua est modo corporis umbra
auxisti numeros, culte Tibulle, pios.
Ossa quieta, precor, tuta requiescite in urna,
et sit humus cineri non onerosa tuo!

III.

FASTI I. 1–140.

TEMPORA cum causis Latium digesta per annum
lapsaque sub terras ortaque signa canam.
Excipe pacato, Caesar Germanice, voltu
hoc opus et timidae dirige navis iter:
officioque, levem non aversatus honorem,
huic tibi devoto numine dexter ades.
Sacra recognosces annalibus eruta priscis,
et quo sit merito quaeque notata dies.
Invenies illic et festa domestica vobis:
saepe tibi pater est, saepe legendus avus.
Quaeque ferunt illi pictos signantia fastos,
tu quoque cum Druso praemia fratre feres.
Caesaris arma canant alii. Nos Caesaris aras,
et quoscumque sacris addidit ille dies.
Annue conanti per laudes ire tuorum,
deque meo pavidos excute corde metus.
Da mihi te placidum, dederis in carmina viris.
Ingenium voltu statque caditque tuo.
Pagina iudicium docti subitura movetur
principis, ut Clario missa legenda deo.
Quae sit enim culti facundia sensimus oris,
civica pro trepidis cum tulit arma reis.
Scimus et, ad nostras cum se tulit impetus artes
ingenii currant flumina quanta tui.

Si licet et fas est, vates rege vatis habenas,
auspicio felix totus ut annus eat.

Tempora digereret cum conditor urbis, in anno
constituit menses quinque bis esse suo.
Scilicet arma magis quam sidera, Romule, noras,
curaque finitimos vincere maior erat.
Est tamen et ratio, Caesar, quae moverit illum:
erroremque suum quo tueatur, habet.
Quod satis est, utero matris dum prodeat infans,
hoc anno statuit temporis esse satis.
Per totidem menses a funere coniugis uxor
sustinet in vidua tristia signa domo.
Haec igitur vidit trabeati cura Quirini
cum rudibus populis annua iura daret.
Martis erat primus mensis, Venerisque secundus:
haec generis princeps, ipsius ille pater:
tertius a senibus, iuvenum de nomine quartus,
quae sequitur, numero turba notata fuit.
At Numa nec Ianum nec avitas praeterit umbras,
mensibus antiquis praeposuitque duos.
Ne tamen ignores variorum iura dierum,
non habet officii lucifer omnis idem.
Ille nefastus erit, per quem tria verba silentur:
fastus erit, per quem lege licebit agi.
Nec toto perstare die sua iura putaris:
qui iam fastus erit, mane nefastus erat.
Nam simul exta deo data sunt, licet omnia fari,
verbaque honoratus libera praetor habet.
Est quoque, quo populum ius est includere saeptis:
est quoque, qui nono semper ab orbe redit.
Vindicat Ausonias Iunonis cura Kalendas.
Idibus alba Iovi grandior agna cadit.
Nonarum tutela deo caret. Omnibus istis —
ne fallare cave — *proximus* ater erit.

Omen ab eventu est. Illis nam Roma diebus
damna sub averso tristia Marte tulit.
Haec mihi dicta semel, totis haerentia fastis,
ne seriem rerum scindere cogar, erunt.

Ecce tibi faustum, Germanice, nuntiat annum
inque meo primus carmine Ianus adest.
Iane biceps, anni tacite labentis origo,
solus de superis qui tua terga vides,
dexter ades ducibus, quorum secura labore
otia terra ferax, otia pontus habet:
dexter ades patribusque tuis populoque Quirini,
et resera nutu candida templa tuo.
Prospera lux oritur. Linguis animisque favete!
nunc dicenda bona sunt bona verba die.
Lite vacent aures, insanaque protinus absint
iurgia. Differ opus, livida turba, tuum.
Cernis, odoratis ut luceat ignibus aether,
et sonet accensis spica Cilissa focis?
Flamma nitore suo templorum verberat aurum,
et tremulum summa spargit in aede iubar.
Vestibus intactis Tarpeias itur in arces,
et populus festo concolor ipse suo est.
Iamque novi praeeunt fasces, nova purpura fulget,
et nova conspicuum pondera sentit ebur.
Colla rudes operum praebent ferienda iuvenci,
quos aluit campis herba Falisca suis.
Iuppiter arce sua totum cum spectet in orbem,
nil nisi Romanum, quod tueatur, habet.
Salve, laeta dies, meliorque revertere semper,
a populo rerum digna potente coli.
Quem tamen esse deum te dicam, Iane biformis?'
nam tibi par nullum Graecia numen habet.
Ede simul causam, cur de caelestibus unus
sitque quod a tergo, sitque quod ante, vides?

Haec ego cum sumptis agitarem mente tabellis,
lucidior visa est, quam fuit ante, domus.
Tunc sacer ancipiti mirandus imagine Ianus
bina repens oculis obtulit ora meis.
Obstipui, sensique metu riguisse capillos,
et gelidum subito frigore pectus erat.
Ille tenens baculum dextra clavemque sinistra
edidit hos nobis ore priore sonos:
'disce metu posito, vates operose dierum,
quod petis, et voces percipe mente meas.
Me Chaos antiqui — nam sum res prisca — vocabant.
Aspice, quam longi temporis acta canam.
Lucidus hic aer, et quae tria corpora restant,
ignis, aquae, tellus, unus acervus erat.
Ut semel haec rerum secessit lite suarum,
inque novas abiit massa soluta domos,
flamma petit altum, propior locus aëra cepit:
sederunt medio terra fretumque solo.
Tunc ego, qui fueram globus et sine imagine moles,
in faciem redii dignaque membra deo.
Nunc quoque, confusae quondam nota parva figurae,
ante quod est in me postque, videtur idem.
Accipe, quaesitae quae causa sit altera formae,
hanc simul ut noris officiumque meum.
Quicquid ubique vides, caelum, mare, nubila, terras
omnia sunt nostra clausa patentque manu.
Me penes est unum vasti custodia mundi,
et ius vertendi cardinis omne meum est.
Cum libuit Pacem placidis emittere tectis,
libera perpetuas ambulat illa vias.
Sanguine letifero totus miscebitur orbis,
ni teneant rigidae condita bella serae.
Praesideo foribus caeli cum mitibus Horis:
it, redit officio Iuppiter ipse meo.
Inde *vocor Ianus.* Cui cum Cereale sacerdos

inponit libum farraque mixta sale,
nomina ridebis. Modo namque Patulcius idem
et modo sacrifico Clusius ore vocor.
Scilicet alterno voluit rudis illa vetustas
nomine diversas significare vices.
Vis mea narrata est. Causam nunc disce figurae:
iam tamen hanc aliqua tu quoque parte vides.
Omnis habet geminas, hinc atque hinc, ianua frontis,
e quibus haec populum spectat, at illa larem.
Utque sedens primi vester prope limina tecti
ianitor egressus introitusque videt,
sic ego perspicio caelestis ianitor aulae
Eoas partes Hesperiasque simul.

IV.

FASTI II. 19–54.

Februa Romani dixere piamina patres.
Nunc quoque dant verbo plurima signa fidem.
Pontifices ab rege petunt et flamine lanas,
quis veterum lingua februa nomen erat.
Quaeque capit lictor domibus purgamina certis,
torrida cum mica farra, vocantur idem.
Nomen idem ramo, qui caesus ab arbore pura
casta sacerdotum tempora fronde tegit.
Ipse ego flaminicam poscentem februa vidi:
februa poscenti pinea virga data est.
Denique quodcumque est, quo corpora nostra piantur
hoc apud intonsos nomen habebat avos.
Mensis ab his dictus, secta quia pelle luperci
omne solum lustrant, idque piamen habent:

aut quia placatis sunt tempora pura sepulcris,
tunc cum ferales praeteriere dies.
Omne nefas omnemque mali purgamina causam
credebant nostri tollere posse senes.
Graecia principium moris fuit. Illa nocentis
inpia lustratos ponere facta putat.
Actoriden Peleus, ipsum quoque Pelea Phoci
caede per Haemonias solvit Acastus aquas.
Vectam frenatis per inane draconibus Aegeus
credulus inmerita Phasida iuvit ope.
Amphiareïades Naupactoo Acheloo
'solve nefas' dixit. Solvit et ille nefas.
A! nimium faciles, qui tristia crimina caedis
fluminea tolli posse putetis aqua!
Sed tamen — antiqui ne nescius ordinis erres —
primus, ut est, Iani mensis et ante fuit.
Qui sequitur Ianum, veteris fuit ultimus anni:
tu quoque sacrorum, Termine, finis eras.
Primus enim Iani mensis, quia ianua prima est.
Qui sacer est imis manibus, imus erat.
Postmodo creduntur spatio distantia longo
tempora bis quini continuasse viri.

V.

FASTI II. 193–242.

Idibus agrestis fumant altaria Fauni,
hic ubi discretas insula rumpit aquas.
Haec fuit illa dies, in qua Veientibus arvis
ter centum Fabii ter cecidere duo.
Una domus *vires et onus* susceperat urbis:

sumunt gentiles arma professa manus:
egreditur castris miles generosus ab isdem,
e quis dux fieri quilibet aptus erat.
Carmentis portae dextra est via proxima Iano:
ire per hanc noli, quisquis es. Omen habet.
Ut celeri passu Cremeram tetigere rapacem, —
turbidus hibernis ille fluebat aquis —
castra loco ponunt, destrictis ensibus ipsi
Tyrrhenum valido Marte per agmen eunt.
Non aliter, quam cum Libyca de rupe leones
invadunt sparsos lata per arva greges.
Diffugiunt hostes inhonestaque volnera tergo
accipiunt: Tusco sanguine terra rubet.
Sic iterum, sic saepe cadunt. Ubi vincere aperte
non datur, insidias armaque tecta parant.
Campus erat. Campi claudebant ultima colles
silvaque montanas occulere apta feras.
In medio paucos armentaque rara relinquunt,
cetera virgultis abdita turba latet.
Ecce velut torrens undis pluvialibus auctus,
aut nive, quae Zephyro victa tepente fluit,
per sata perque vias fertur, nec, ut ante solebat,
riparum clausas margine finit aquas:
sic Fabii vallem latis discursibus inplent,
quodque vident, sternunt. Nec metus alter inest.
Quo ruitis, generosa domus? male creditis hosti.
Simplex nobilitas, perfida tela cave!
Fraude perit virtus. In apertos undique campos
prosiliunt hostes, et latus omne tenent.
Quid faciant pauci contra tot milia fortes?
Quidve, quod in misero tempore restet, habent?
Sicut aper longe silvis Laurentibus actus
fulmineo celeres dissipat ore canes,
mox tamen ipse perit, sic non moriuntur inulti,
Volneraque alterna dantque feruntque manu.

Una dies Fabios ad bellum miserat omnes:
ad bellum missos perdidit una dies.
Ut tamen Herculeae superessent semina gentis,
credibile est ipsos consuluisse deos.
Nam puer inpubes et adhuc non utilis armis
unus de Fabia gente relictus erat:
scilicet ut posses olim tu, Maxime, nasci,
cui res cunctando restituenda foret.

VI.

FASTI II. 533–570.

Est honor et tumulis, animas placare paternas,
parvaque in extructas munera ferre pyras.
Parva petunt Manes. Pietas pro divite grata est
munere. Non avidos Styx habet ima deos.
Tegula porrectis satis est velata coronis,
et sparsae fruges, parcaque mica salis,
inque mero mollita Ceres, violaeque solutae:
haec habeat media testa relicta via.
Nec maiora veto. Sed et his placabilis umbra est.
Adde preces positis et sua verba focis.
Hunc morem Aeneas, pietatis idoneus auctor,
attulit in terras, iuste Latine, tuas.
Ille patris Genio sollemnia dona ferebat.
Hinc populi ritus edidicere pios.
At quondam, dum longa gerunt pugnacibus armis
bella, parentales deseruere dies.
Non impune fuit. Nam dicitur omine ab isto
Roma suburbanis incaluisse rogis.
Vix equidem credo: bustis exisse feruntur

et tacitae questi tempore noctis avi,
perque vias urbis Latiosque ululasse per agros
deformes animas, volgus inane, ferunt.
Post ea praeteriti tumulis redduntur honores,
prodigiisque venit funeribusque modus.
Dum tamen haec fiunt, viduae cessate puellae:
expectet puros pinea taeda dies.
Nec tibi, quae cupidae matura videbere matri,
comat virgineas hasta recurva comas.
Conde tuas, Hymenaee, facis, et ab ignibus atris
aufer! habent alias maesta sepulcra faces.
Di quoque templorum foribus celentur opertis,
ture vacent arae, stentque sine igne foci.
Nunc animae tenues et corpora functa sepulcris
errant, nunc posito pascitur umbra cibo.
Nec tamen haec ultra, quam tot de mense supersint
luciferi, quot habent carmina nostra pedes.
Hanc, quia iusta ferunt, dixere Feralia lucem.
Ultima placandis manibus illa dies.

VII.

FASTI II. 617–684.

PROXIMA cognati dixere Caristia cari,
et venit ad socios turba propinqua deos.
Scilicet a tumulis et qui periere, propinquis
protinus ad vivos ora referre iuvat,
postque tot amissos quicquid de sanguine restat,
aspicere, et generis dinumerare gradus.
Innocui veniant; procul hinc, procul inpius esto
frater, et in partus mater acerba suos,
cui pater est vivax, qui matris digerit annos,

quae premit invisam socrus iniqua nurum.
Tantalidae fratres absint, et Iasonis uxor,
et quae ruricolis semina tosta dedit,
et soror et Procne, Tereusque duabus iniquus,
et quicumque suas per scelus auget opes.
Dis generis date tura bonis. Concordia fertur
illa praecipue mitis adesse die.
Et libate dapes, ut, grati pignus honoris,
nutriat incinctos missa patella Lares.
Iamque ubi suadebit placidos nox humida somnos,
larga precaturi sumite vina manu,
et ' bene vos, bene te, patriae pater, optime Caesar ! '
dicite suffuso ter bona verba mero.

Nox ubi transierit, solito celebretur honore
separat indicio qui deus arva suo.
Termine, sive lapis, sive es defossus in agro
stipes, ab antiquis tu quoque numen habes.
Te duo diversa domini pro parte coronant,
binaque serta tibi binaque liba ferunt.
Ara fit. Huc ignem curto fert rustica testu
sumptum de tepidis ipsa colona focis.
Ligna senex minuit, concisaque construit arte,
et solida ramos figere pugnat humo.
Tum sicco primas inritat cortice flammas :
stat puer et manibus lata canistra tenet.
Inde ubi ter fruges medios inmisit in ignis,
porrigit incisos filia parva favos.
Vina tenent alii. Libantur singula flammis.
Spectant, et linguis candida turba favet.
Spargitur et caeso communis Terminus agno,
nec queritur, lactens cum sibi porca datur.
Conveniunt, celebrantque dapes vicinia simplex,
et cantant laudes, Termine sancte, tuas :
' Tu *populos urbesque* et regna ingentia finis :

omnis erit sine te litigiosus ager.
Nulla tibi ambitio est, nullo corrumperis auro.
Legitima servas credita rura fide.
Si tu signasses olim Thyreatida terram,
corpora non leto missa trecenta forent,
nec foret Othryades congestis lectus in armis.
O quantum patriae sanguinis ille dedit!
Quid, nova cum fierent Capitolia? nempe deorum
cuncta Iovi cessit turba, locumque dedit.
Terminus, ut veteres memorant, inventus in aede
restitit et magno cum Iove templa tenet.
Nunc quoque, se supra ne quid nisi sidera cernat,
exiguum templi tecta foramen habent.
Termine, post illud levitas tibi libera non est:
qua positus fueris in statione, mane,
nec tu vicino quicquam concede roganti,
ne videare hominem praeposuisse Iovi:
et seu vomeribus, seu tu pulsabere rastris,
clamato 'tuus est hic ager, ille suus!'
Est via, quae populum Laurentes ducit in agros,
quondam Dardanio regna petita duci.
Illa lanigeri pecoris tibi, Termine, fibris
sacra videt fieri sextus ab urbe lapis.
Gentibus est aliis tellus data limite certo:
Romanae spatium est urbis et orbis idem.

VIII.

FASTI V. 183–228.

'MATER, ades, florum, ludis celebranda iocosis!
Distuleram partes mense priore tuas.
Incipis Aprili, transis in tempora Mai.
Alter te fugiens, cum venit, alter habet.

Cum tua sint cedantque tibi confinia mensum,
convenit in laudes ille vel ille tuas.
Circus in hunc exit clamataque palma theatris:
hoc quoque cum Circi munere carmen eat.
Ipsa doce, quae sis. Hominum sententia fallax
optima tu proprii nominis auctor eris.'
Sic ego. Sic nostris respondit diva rogatis:
dum loquitur, vernas efflat ab ore rosas.
'Chloris eram, quae Flora vocor. Corrupta Latino
nominis est nostri littera Graeca sono.
Chloris eram, nymphe campi felicis, ubi audis
rem fortunatis ante fuisse viris.
Quae fuerit mihi forma, grave est narrare modestae
sed generum matri repperit illa deum.
Ver erat, errabam: Zephyrus conspexit, abibam.
Insequitur, fugio. Fortior ille fuit.
Et dederat fratri Boreas ius omne rapinae,
ausus Erechthea praemia ferre domo.
Vim tamen emendat dando mihi nomina nuptae,
inque meo non est ulla querella toro.
Vere fruor semper. Semper nitidissimus annus,
arbor habet frondes, pabula semper humus.
Est mihi fecundus dotalibus hortus in agris:
aura fovet, liquidae fonte rigatur aquae.
Hunc meus implevit generoso flore maritus,
atque ait, 'arbitrium tu, dea, floris habe.'
Saepe ego digestos volui numerare colores,
nec potui. Numero copia maior erat.
Roscida cum primum foliis excussa pruina est,
et variae radiis intepuere comae,
conveniunt pictis incinctae vestibus Horae,
inque leves calathos munera nostra legunt.
Protinus accedunt Charites, nectuntque coronas,
sertaque caelestes implicitura comas.
Prima per inmensas sparsi nova semina gentes.

Unius tellus ante coloris erat.
Prima Therapnaeo feci de sanguine florem,
et manet in folio scripta querella suo.
Tu quoque nomen habes cultos, Narcisse, per hortos,
infelix, quod non alter et alter eras.
Quid Crocon, aut Attin referam, Cinyraque creatum,
de quorum per me volnere surgit honor?

261–274.

Forsitan in teneris tantum mea regna coronis
esse putes. Tangit numen et arva meum.
Si bene floruerint segetes, erit area dives:
si bene floruerit vinea, Bacchus erit,
si bene floruerint oleae, nitidissimus annus:
pomaque proventum temporis huius habent.
Flore semel laeso pereunt viciaeque fabaeque,
et pereunt lentes, advena Nile, tuae.
Vina quoque in magnis operose condita cellis
florent, et nebulae dolia summa tegunt.
Mella meum munus. Volucres ego mella daturas
ad violam et cytisos et thyma cana voco.
Nos quoque idem facimus tunc, cum iuvenalibus annis
luxuriant animi, corporaque ipsa vigent.'

IX.

TRISTIA. I. 6.

Nec tantum Clario Lyde dilecta poetae,
nec tantum Coo Bittis amata suo est,
pectoribus quantum tu nostris, uxor, inhaeres,
digna minus misero, non meliore viro.

Te mea supposita veluti trabe fulta ruina est:
siquid adhuc ego sum, muneris omne tui est.
Tu facis, ut spolium non sim, nec nuder ab illis,
naufragii tabulas qui petiere mei.
Utque rapax stimulante fame cupidusque cruoris
incustoditum captat ovile lupus,
aut ut edax vultur corpus circumspicit ecquod
sub nulla positum cernere possit humo,
sic mea nescio quis, rebus male fidus acerbis,
in bona venturus, si paterere, fuit.
Hunc tua per fortes virtus summovit amicos,
nulla quibus reddi gratia digna potest.
Ergo quam misero, tam vero teste probaris,
hic aliquod pondus si modo testis habet.
Nec probitate tua prior est aut Hectoris uxor,
aut comes extincto Laodamia viro.
Tu si Maeonium vatem sortita fuisses,
Penelopes esset fama secunda tuae:
sive tibi hoc debes, nulla pia facta magistra,
cumque nova mores sunt tibi luce dati,
femina seu princeps omnes tibi culta per annos
te docet exemplum coniugis esse bonae,
assimilemque sui longa assuetudine fecit,
grandia si parvis assimilare licet.
Ei mihi, non magnas quod habent mea carmina vires,
nostraque sunt meritis ora minora tuis,
siquid et in nobis vivi fuit ante vigoris,
extinctum longis occidit omne malis.
Prima locum sanctas heroidas inter haberes,
prima bonis animi conspicerere tui.
Quantumcumque tamen praeconia nostra valebunt,
carminibus vives tempus in omne meis.

M. ANNAEI LUCANI PHARSALIA.

LIBER PRIMUS.

BELLA per Emathios plus quam civilia campos-
iusque datum sceleri canimus, populumque potentem
in sua victrici conversum viscera dextra,
cognatasque acies, et rupto foedere regni
certatum totis concussi viribus orbis
in commune nefas, infestisque obvia signis
signa, pares aquilas, et pila minantia pilis.
Quis furor, o cives, quae tanta licentia ferri,
gentibus invisis Latium praebere cruorem?
Quumque superba foret Babylon spolianda trophaeis
Ausoniis, umbraque erraret Crassus inulta,
bella geri placuit nullos habitura triumphos?
Heu quantum terrae potuit pelagique parari
hoc, quem civiles hauserunt, sanguine, dextrae,
unde venit Titan, et nox ubi sidera condit,
quaque dies medius flagrantibus aestuat horis,
et qua bruma, rigens ac nescia vere remitti,
adstringit Scythico glacialem frigore pontum!
Sub iuga iam Seres, iam barbarus isset Araxes,
et gens si qua iacet nascenti conscia Nilo.
Tunc, si tantus amor belli tibi, Roma, nefandi,
totum sub Latias leges quum miseris orbem,
in te verte manus: nondum tibi defuit hostis.
At nunc semirutis pendent quod moenia tectis
urbibus Italiae, lapsisque ingentia muris
saxa iacent, *nulloque* domus custode tenentur,

rarus et antiquis habitator in urbibus errat,
horrida quod dumis, multosque inarata per annos
Hesperia est, desuntque manus poscentibus arvis,
non tu, Pyrrhe ferox, nec tantis cladibus auctor
Poenus erit: nulli penitus discindere ferro
contigit: alta sedent civilis vulnera dextrae.
Quod si non aliam venturo fata Neroni
invenere viam, magnoque aeterna parantur
regna deis, coelumque suo servire tonanti
non nisi saevorum potuit post bella gigantum,
iam nihil, o superi, querimur: scelera ipsa nefasque
hac mercede placent: diros Pharsalia campos
impleat, et Poeni saturentur sanguine manes;
ultima funesta concurrant proelia Munda.
His, Caesar, Perusina fames, Mutinaeque labores
accedant fatis; et, quas premit aspera, classes,
Leucas; et ardenti servilia bella sub Aetna:
multum Roma tamen debet civilibus armis,
quod tibi res acta est.

67–227.

Fert animus causas tantarum expromere rerum,
immensumque aperitur opus, quid in arma furentem
impulerit populum, quid pacem excusserit orbi.
Invida fatorum series, summisque negatum
stare diu; nimioque graves sub pondere lapsus;
nec se Roma ferens. Sic, quum, compage soluta,
saecula tot mundi suprema coegerit hora,
antiquum repetent iterum chaos omnia; mixtis
sidera sideribus concurrent: ignea pontum
astra petent: tellus extendere litora nolet,
excutietque fretum: fratri contraria Phoebe
ibit, et, obliquum bigas agitare per orbem
indignata, diem poscet sibi: totaque discors
machina divulsi turbabit foedera mundi.

In se magna ruunt: laetis hunc numina rebus
crescendi posuere modum; nec gentibus ullis
commodat in populum, terrae pelagique potentem,
invidiam Fortuna suam. Tu caussa malorum,
facta tribus dominis communis, Roma, nec umquam
in turbam missi feralia foedera regni.
O male concordes nimiaque cupidine caeci,
quid miscere iuvat vires, orbemque tenere
in medio? Dum terra fretum, terramque levabit
aer, et longi volvent Titana labores,
noxque diem coelo totidem per signa sequetur,
nulla fides regni sociis, omnisque potestas
impatiens consortis erit. Nec gentibus ullis
credite, nec longe fatorum exempla petantur.
Fraterno primi maduerunt sanguine muri.
Nec pretium tanti tellus pontusque furoris
tunc erat: exiguum dominos commisit asylum.
Temporis angusti mansit concordia discors;
paxque fuit non sponte ducum. Nam sola futuri
Crassus erat belli medius mora. Qualiter, undas
qui secat et geminum gracilis mare separat Isthmos
nec patitur conferre fretum, si terra recedat,
Ionium Aegaeo franget mare: sic, ubi, saeva
arma ducum dirimens, miserando funere Crassus
Assyrias Latio maculavit sanguine Carras,
Parthica Romanos solverunt damna furores.
Plus illa vobis acie, quam creditis, actum est,
Arsacidae: bellum victis civile dedistis.
Dividitur ferro regnum: populique potentis,
quae mare, quae terras, quae totum continet orbem,
non cepit fortuna duos. Nam pignora iuncti
sanguinis et diro ferales omine tedas
abstulit ad manes, Parcarum, Iulia, saeva
intercepta manu. Quodsi tibi fata dedissent
maiores in luce moras, tu sola furentes

inde virum poteras atque hinc retinere parentem,
armatasque manus excusso iungere ferro,
ut generos mediae soceris iunxere Sabinae.
Morte tua discussa fides, bellumque movere
permissum ducibus. Stimulos dedit aemula virtus.
Tu nova ne veteres obscurent facta triumphos,
et victis cedat piratica laurea Gallis,
Magne, times: te iam series ususque laborum,
erigit, impatiensque loci fortuna secundi.
Nec quemquam iam ferre potest Caesarve priorem
Pompeiusve parem. Quis iustius induit arma,
scire nefas: magno se iudice quisque tuetur:
victrix causa deis placuit, sed victa Catoni.
Nec coiere pares: alter, vergentibus annis
in senium longoque togae tranquillior usu,
dedidicit iam pace ducem; famaeque petitor,
multa dare in vulgus; totus popularibus auris
impelli, plausuque sui gaudere theatri:
nec reparare novas vires, multumque priori
credere fortunae. Stat magni nominis umbra:
qualis frugifero quercus sublimis in agro
exuvias veteres populi sacrataque gestans
dona ducum: nec iam validis radicibus haerens,
pondere fixa suo est: nudosque per aera ramos
effundens, trunco, non frondibus, efficit umbram;
et quamvis primo nutet casura sub Euro,
tot circum silvae firmo se robore tollant,
sola tamen colitur. Sed non in Caesare tantum
nomen erat, nec fama ducis: sed nescia virtus
stare loco: solusque pudor, non vincere bello.
Acer et indomitus; quo spes, quoque ira vocasset,
ferre manum, et numquam temerando parcere ferro:
successus urgere suos, instare favori
numinis: impellens quidquid sibi, summa petenti,
*obstaret, g*audensque viam fecisse ruina.

Qualiter expressum ventis per nubila fulmen
aetheris impulsi sonitu, mundique fragore
emicuit, rupitque diem, populosque paventis
terruit, obliqua praestringens lumina flamma,
in sua templa furit: nullaque exire vetante
materia, magnamque cadens, magnamque revertens
dat stragem late, sparsosque recolligit ignes.
Hae ducibus caussae suberant: sed publica belli
semina, quae populos semper mersere potentes.
Namque ut opes mundo nimias fortuna subacto
intulit et rebus mores cessere secundis,
praedaque et hostiles luxum suasere rapinae:
non auro, tectisque modus: mensasque priores
aspernata fames: cultus, gestare decoros
vix nuribus, rapuere mares: fecunda virorum
paupertas fugitur; totoque accersitur orbe,
quo gens quaeque perit. Tum longos iungere fines
agrorum, et quondam duro sulcata Camilli
vomere, et antiquos Curiorum passa ligones
longa sub ignotis extendere rura colonis.
Non erat is populus, quem pax tranquilla iuvaret,
quem sua libertas immotis pasceret armis.
Inde irae faciles; et, quod suasisset egestas,
vile nefas; magnumque decus, ferroque petendum,
plus patria potuisse sua; mensuraque iuris
vis erat: hinc leges et plebiscita coactae,
et cum consulibus turbantes iura tribuni:
hinc rapti fasces pretio, sectorque favoris
ipse sui populus; letalisque ambitus urbi,
annua venali referens certamina Campo:
hinc usura vorax, avidumque in tempora faenus,
et concussa fides, et multis utile bellum.
Iam gelidas Caesar cursu superaverat Alpes,
ingentesque animo motus, bellumque futurum
ceperat. Ut ventum est parvi Rubiconis ad undas,

ingens visa duci Patriae trepidantis imago
clara per obscuram voltu moestissima noctem,
turrigero canos effundens vertice crines,
caesarie lacera, nudisque adstare lacertis,
et gemitu permixta loqui: 'Quo tenditis ultra?
Quo fertis mea signa, viri? Si iure venitis,
si cives, huc usque licet.' Tum perculit horror
membra ducis; riguere comae, gressusque coercens
languor in extrema tenuit vestigia ripa.
Mox ait: 'O magnae qui moenia prospicis urbis
Tarpeia de rupe, Tonans, Phrygiique penates
gentis Iuleae, et rapti secreta Quirini,
et residens celsa Latialis Iuppiter Alba,
vestalesque foci, summique o numinis instar
Roma, fave coeptis. Non te furialibus armis
persequor. En, adsum, victor terraque marique
Caesar, ubique tuus, liceat modo, nunc quoque, miles.
Ille erit, ille nocens, qui me tibi fecerit hostem.'
Inde moras solvit belli, tumidumque per amnem
signa tulit propere. Sicut squalentibus arvis
aestiferae Libyes viso leo comminus hoste
subsedit dubius, totam dum colligit iram;
mox ubi se saevae stimulavit verbere caudae
erexitque iubas, vasto et grave murmur hiatu
infremuit: tum torta levis si lancea Mauri
haereat, aut latum subeant venabula pectus,
per ferrum, tanti securus vulneris, exit.

Fonte cadit modico, parvisque impellitur undis
puniceus Rubicon, cum fervida canduit aestas:
perque imas serpit valles, et Gallica certus
limes ab Ausoniis disterminat arva colonis.
Tum vires praebebat hiems, atque auxerat undas
tertia iam gravido pluvialis Cynthia cornu,
et madidis Euri resolutae flatibus Alpes.
Primus in obliquum sonipes opponitur amnem,

exceptarus aquas: molli tum cetera rumpit
turba vado faciles iam fracti fluminis undas.
Caesar ut adversam, superato gurgite, ripam
attigit, Hesperiae vetitis et constitit arvis:
'Hic,' ait, 'hic pacem temerataque iura relinquo;
te, Fortuna, sequor. Procul hinc iam foedera sunto.
Credidimus fatis. Utendum est iudice bello.'

LIBER TERTIUS.

388–452.

Iam satis hoc Graiae memorandum contigit urbi,
aeternumque decus, quod non impulsa, nec ipso
strata metu, tenuit flagrantis in omnia belli
praecipitem cursum: raptisque a Caesare cunctis,
vincitur una mora. Quantum est, quod fata tenentur,
quodque virum toti properans imponere mundo
hos perdit Fortuna dies! Tunc omnia late
procumbunt nemora, et spoliantur robore silvae:
ut, cum terra levis mediam virgultaque molem
suspendant, structa laterum compage ligatam
arctet humum, pressus ne cedat turribus agger.
Lucus erat longo numquam violatus ab aevo,
obscurum cingens connexis aera ramis,
et gelidas alte submotis solibus umbras.
Hunc non ruricolae Panes, nemorumque potentes
Silvani Nymphaeque tenent, sed barbara ritu
sacra deum, structae diris altaribus arae;
omnisque humanis lustrata cruoribus arbos.
Si qua fidem meruit superos mirata vetustas,
illis et volucres metuunt insistere ramis,
et lustris *recubare ferae*: nec ventus in illas

incubuit silvas, excussaque nubibus atris
fulgura: non ullis frondem praebentibus auris,
arboribus suus horror inest. Tum plurima nigris
fontibus unda cadit, simulacraque moesta deorum
arte carent, caesisque extant informia truncis.
Ipse situs, putrique facit iam robore pallor
attonitos: non vulgatis sacrata figuris
numina sic metuunt: tantum terroribus addit,
quos timeant non nosse deos. Iam fama ferebat
saepe cavas motu terrae mugire cavernas,
et procumbentes iterum consurgere taxos,
et non ardentis fulgere incendia silvae,
roboraque amplexos circumfluxisse dracones.
Non illum cultu populi propiore frequentant,
sed cessere deis. Medio cum Phoebus in axe est,
aut coelum nox atra tenet, pavet ipse sacerdos
accessus, dominumque timet deprendere luci.
Hanc iubet immisso silvam procumbere ferro:
nam vicina operi, belloque intacta priore
inter nudatos stabat densissima montes.
Sed fortes tremuere manus, motique verenda
maiestate loci, si robora sacra ferirent,
in sua credebant redituras membra secures.
Implicitas magno Caesar torpore cohortes
ut vidit, primus raptam vibrare bipennem
ausus, et aeriam ferro proscindere quercum,
effatur, merso violata in robora ferro:
'Iam ne quis vestrum dubitet subvertere silvam,
credite me fecisse nefas.' Tunc paruit omnis
imperiis non sublato secura pavore
turba, sed expensa superorum et Caesaris ira.
Procumbunt orni, nodosa impellitur ilex,
silvaque Dodones, et fluctibus aptior alnus,
et non plebeios luctus testata cupressus,
tum primum posuere comas, et fronde carentes

admisere diem: propulsaque robore denso
sustinuit se silva cadens. Gemuere videntes
Gallorum populi: muris sed clausa iuventus
exsultat. Quis enim laesos impune putaret
esse deos? Servat multos fortuna nocentes:
et tantum miseris irasci numina possunt.
Utque satis caesi nemoris, quaesita per agros
plaustra ferunt: curvoque soli cessantis aratro
agricolae raptis annum flevere iuvencis.

LIBER QUARTUS.

167–205.

Dixit, et ad montes tendentem praevenit hostem.
Illic exiguo paullum distantia vallo
castra locant. Postquam spatio languentia nullo
mutua conspicuos habuerunt lumina vultus,
et fratres natosque suos videre, patresque;
deprensum est civile nefas: tenuere parumper
ora metu: tantum nutu motoque salutant
ense suos. Mox ut stimulis maioribus ardens
rupit amor leges, audet transcendere vallum
miles, in amplexus effusas tendere palmas.
Hospitis ille ciet nomen; vocat ille propinquum:
admonet hunc studiis consors puerilibus aetas:
nec Romanus erat, qui non agnoverat hostem.
Arma rigant lacrimis, singultibus oscula rumpunt:
et, quamvis nullo maculatus sanguine, miles,
quae potuit fecisse, timet. Quid pectora pulsas?
Quid, vesane, gemis? fletus quid fundis inanes,
nec te sponte tua sceleri parere fateris?
Usque adeone times, quem tu facis ipse timendum?

Classica dent bellum; saevos tu neglige cantus:
signa ferant; cessa: iamiam civilis Erinnys
concidet, et Caesar generum privatus amabit.
Nunc ades, aeterno complectens omnia nexu,
O rerum mixtique salus, Concordia, mundi,
et sacer orbis amor: magnum nunc saecula nostra
venturi discrimen habent. Periere latebrae
tot scelerum: populo venia est erepta nocenti:
agnovere suos. Pro numine fata sinistro,
exigua requie tantas augentia clades!
pax erat, et miles, castris permixtus utrisque,
errabat: duro concordes cespite mensas
instituunt, et permixto libamina Baccho
gramineis fluxere focis: iunctoque cubili
extrahit insomnes bellorum fabula noctes:
quo primum steterint campo, qua lancea dextra
exierit. Dum, quae gesserunt fortia, iactant,
et dum multa negant, quod solum fata petebant,
est miseris renovata fides, atque omne futurum
crevit amore nefas.

LIBER QUINTUS.

497–604.

His terque quaterque
vocibus excitum postquam cessare videbat,
dum se deesse deis, ac non sibi numina, credit,
sponte per incautas audet tentare tenebras,
quod iussi timuere, fretum: temeraria prono
expertus cessisse deo: fluctusque, verendos
classibus, exigua sperat superare carina.
Solverat armorum fessas nox languida curas:
parta quies miseris, in quorum pectora somno

dat vires fortuna minor. Iam castra silebant,
tertia iam vigiles commoverat hora secundos:
Caesar sollicito per vasta silentia gressu
vix famulis audenda parat: cunctisque relictis,
sola placet Fortuna comes. Tentoria postquam
egressus, vigilum somno cedentia membra
transiluit, questus tacite quod fallere posset.
Litora curva legit, primisque invenit in undis,
rupibus exesis haerentem fune, carinam.
Rectorem dominumque ratis secura tenebat
haud procul inde domus, non ullo robore fulta,
sed sterili iunco, cannaque intexta palustri,
et latus inversa nudum munita phaselo.
Haec Caesar bis terque manu quassantia tectum
limina commovit. Molli consurgit Amyclas,
quem dabat alga, toro. 'Quisnam mea naufragus,' inquit,
'tecta petit? aut quem nostrae Fortuna coegit
auxilium sperare casae?' Sic fatus, ab alto
aggere iam tepidae sublato fune favillae,
scintillam tenuem commotos pavit in ignes:
securus belli: praedam civilibus armis
scit non esse casas. O vitae tuta facultas
pauperis, angustique lares! o munera nondum
intellecta deum! Quibus hoc contingere templis,
aut potuit muris, nullo trepidare tumultu,
Caesarea pulsante manu? Tum poste recluso,
dux ait: 'Exspecta votis maiora modestis,
spesque tuas laxa, iuvenis. Si, iussa secutus,
me vehis Hesperiam, non ultra cuncta carinae
debebis, manibusve inopem duxisse senectam.
Ne cessa praebere deo tua fata, volenti
angustos opibus subitis implere Penates.'
Sic fatur: quamquam plebeio tectus amictu,
indocilis privata loqui. Tum pauper Amyclas:
'*Multa quidem prohibent* nocturno credere ponto.

Nam sol non rutilas deduxit in aequora nubes,
concordesque tulit radios. Noton altera Phoebi
altera pars Borean diducta luce vocabat.
Orbe quoque exhaustus medio, languensque recessit,
spectantes oculos infirmo lumine passus:
lunaque non gracili surrexit lucida cornu,
aut orbis medii puros exesa recessus:
nec duxit recto tenuata cacumina cornu,
ventorumque nota rubuit: tum lurida pallens
ora tulit, vultu sub nubem tristis ituro.
Sed mihi nec motus nemorum, nec litoris ictus,
nec placet incertus, qui provocat aequora, Delphin:
aut siccum quod mergus amat, quodque ausa volare
ardea sublimis, pennae confisa natanti;
quodque caput spargens undis, velut occupet imbrem,
instabili gressu metitur litora cornix.
Sed si magnarum poscunt discrimina rerum,
haud dubitem praebere manus: vel litora tangam
iussa, vel hoc potius pelagus flatusque negabunt.'
Haec fatus, solvensque ratem, dat carbasa ventis:
ad quorum motus non solum lapsa per altum
aeia dispersos traxere cadentia sulcos
sidera: sed summis etiam quae fixa tenentur
astra polis, sunt visa quati. Niger inficit horror
terga maris: longo per multa volumina tractu
aestuat unda minax, flatusque incerta futuri:
turbida testantur conceptos aequora ventos.
Tunc rector trepidae fatur ratis: 'Adspice, saevum
quanta paret pelagus. Zephyros intendat, an Euros,
incertum est. Puppim dubius ferit undique pontus.
Nubibus et coelo Notus est: si murmura ponti
consulimus, Cori verrunt mare. Gurgite tanto,
nec ratis Hesperias tanget, nec naufragus, oras.
Desperare viam et vetitos convertere cursus,
sola salus. Liceat vexata litora puppe

prendere, ne longe nimium sit proxima tellus.'
Fisus cuncta sibi cessura pericula Caesar,
'sperne minas,' inquit, 'pelagi, ventoque furenti
trade sinum. Italiam si coelo auctore recusas,
me pete. Sola tibi caussa haec est iusta timoris,
vectorem non nosse tuum, quem numina numquam
destituunt, de quo male tunc Fortuna meretur,
cum post vota venit. Medias perrumpe procellas,
tutela secure mea. Coeli iste fretique,
non puppis nostrae, labor est: hanc Caesare pressam
a fluctu defendet onus. Nec longa furori
ventorum saevo dabitur mora: proderit undis
ista ratis. Ne flecte manus: fuge proxima velis
litora: tum Calabro portu te crede potitum,
cum iam non poterit puppi nostraeque saluti
altera terra dari. Quid tanta strage paretur,
ignoras? Quaerit pelagi coelique tumultu
quid praestet Fortuna mihi.' Non plura locuto
avulsit laceros, percussa puppe, rudentes
turbo rapax, fragilemque super volitantia malum
vela tulit: sonuit victis compagibus alnus.
Inde ruunt toto congesta pericula mundo.
Primus ab Oceano caput exeris Atlanteo,
Core, movens aestus: iam te tollente furebat
pontus, et in scopulos totas erexerat undas.
Occurrit gelidus Boreas, pelagusque retundit:
et dubium pendet, vento cui pareat, aequor.
Sed Scythici vicit rabies Aquilonis, et undas
torsit; et abstrusas penitus vada fecit arenas.

653–677.

Credit iam digna pericula Caesar
fatis esse suis. 'Tantusne evertere,' dixit,
'me superis labor est: parva quem puppe sedentem
tam magno *petiere* mari? Si gloria leti

est pelago donata mei, bellisque negamur;
intrepidus, quamcumque datis mihi, numina, mortem
accipiam. Licet ingentes abruperit actus
festinata dies fatis; sat magna peregi.
Arctoas domui gentes: inimica subegi
arma metu: vidit Magnum mihi Roma secundum:
iussa plebe tuli fasces per bella negatos.
Nulla meis aberit titulis Romana potestas.
Nesciet hoc quisquam, nisi tu, quae sola meorum
conscia votorum es, me, quamvis plenus honorum
et dictator eam Stygias et consul ad umbras,
privatum, Fortuna, mori. Mihi funere nullo
est opus, o superi: lacerum retinete cadaver
fluctibus in mediis: desint mihi busta rogusque,
dum metuar semper, terraque exspecter ab omni.'
Haec fatum decimus, dictu mirabile, fluctus
invalida cum puppe levat; nec rursus ab alto
aggere deiecit pelagi, sed pertulit unda,
scruposisque angusta vacant ubi litora saxis,
imposuit terrae. Pariter tot regna, tot urbes
fortunamque suam, tacta tellure, recepit.

LIBER SEXTUS.

775-821.

Addidit et carmen, quo, quidquid consulit, umbram
scire dedit. Moestum, fletu manante, cadaver,
'trista non equidem Parcarum stamina,' dixit,
'respexi, tacitae revocatus ab aggere ripae:
quod tamen e cunctis mihi noscere contigit umbris,
effera Romanos agitat discordia manes,
impiaque infernam ruperunt arma quietem.

Elysias alii sedes, ac Tartara moesta
diversi liquere duces: quid fata pararent,
hi fecere palam. Tristis felicibus umbris
vultus erat. Vidi Decios, natumque, patremque,
lustrales bellis animas, flentemque Camillum,
et Curios; Sullam de te, Fortuna, querentem.
Deplorat Libycis perituram Scipio terris
infaustam sobolem. Maior Carthaginis hostis,
non servituri moeret Cato fata nepotis.
Solum te, consul depulsis prime tyrannis
Brute, pias inter gaudentem vidimus umbras.
Abruptis Catilina minax, fractisque catenis
exsultat, Mariique truces, nudique Cethegi.
Vidi ego laetantes, popularia nomina, Drusos;
legibus immodicos, ausosque ingentia Gracchos.
Aeternis chalybum nodis, et carcere Ditis
constrictae plausere manus, camposque piorum
poscit turba nocens. Regni possessor inertis
pallentes aperit sedes, abruptaque saxa
asperat, et durum vinclis adamanta, paratque
poenam victori. Refer haec solatia tecum,
o iuvenis, placido manes patremque domumque
exspectare sinu, regnique in parte serena
Pompeio servare locum. Nec gloria parvae
sollicitet vitae: veniet, quae misceat omnes
hora duces. Properate mori, magnoque superbi
quamvis e parvis animo descendite bustis,
et Romanorum manes calcate deorum.
Quem tumulum Nili, quem Tybridis abluat unda,
quaeritur, et ducibus tantum de funere pugna est.
Tu fatum ne quaere tuum cognoscere: Parcae,
me reticente, dabunt: tibi certior omnia vates
ipse canet Siculis genitor Pompeius in arvis:
ille quoque incertus, quo te vocet, unde repellat,
quas iubeat vitare plagas, quae sidera mundi.

Europam miseri, Libyamque, Asiamque timete:
distribuit tumulos vestris Fortuna triumphis.
O miseranda domus, toto nihil orbe videbis
tutius Emathia.' Sic postquam fata peregit,
stat vultu moestus tacito, mortemque reposcit.

LIBER NONUS.

1–35.

At non in Pharia manes iacuere favilla,
nec cinis exiguus tantam compescuit umbram.
Prosiluit busto, semiustaque membra relinquens,
degeneremque rogum, sequitur convexa Tonantis,
qua niger astriferis connectitur axibus aer,
quaque patet terras inter lunaeque meatus;
(semidei manes habitant, quos ignea virtus
innocuos vita patientes aetheris imi
fecit) et aeternos animam collegit in orbes.
Non illuc auro positi, nec ture sepulti
perveniunt. Illic postquam se lumine vero
implevit, stellasque vagas miratur, et astra
fixa polis, vidit quanta sub nocte iaceret
nostra dies, risitque sui ludibria trunci.
Hinc super Emathiae campos, et signa cruenti
Caesaris, ac sparsas volitavit in aequore classes,
et scelerum vindex in sancto pectore Bruti
sedit, et invicti posuit se mente Catonis.
Ille, ubi pendebant casus, dubiumque manebat,
quem mundi dominum facerent civilia bella,
oderat et Magnum, quamvis comes isset in arma
auspiciis raptus patriae, ductuque senatus:
at post Thessalicas clades iam pectore toto

Pompeianus erat. Patriam tutore carentem
excepit, populi trepidantia membra refovit,
ignavis manibus proiectos reddidit enses:
nec regnum cupiens gessit civilia bella,
nec servire timens. Nil causa fecit in armis
ipse sua: totae post Magni funera partes
libertatis erant: quas ne per litora fusas
colligeret rapido victoria Caesaris actu,
Corcyrae secreta petit, ac mille carinis
abstulit Emathiae secum fragmenta ruinae.
Quis ratibus tantis fugientia crederet ire
agmina? quis pelagus victas arctasse carinas?

109–140. 167–217.

Sic ubi fata, caput ferali obduxit amictu,
decrevitque pati tenebras, puppisque cavernis
delituit: saevumque arcte complexa dolorem
perfruitur lacrimis, et amat pro coniuge luctum.
Illam non fluctus stridensque rudentibus Eurus
movit, et exsurgens ad summa pericula clamor:
votaque sollicitis faciens contraria nautis,
composita in mortem iacuit, favitque procellis.
Prima ratem Cypros spumantibus accipit undis:
inde tenens pelagus, sed iam moderatior, Eurus
in Libycas egit sedes, et castra Catonis.
Tristis, ut in multo mens est praesaga timore,
adspexit patrios comites e litore Magnus,
et fratrem: medias praeceps tunc fertur ad undas:
'Dic ubi sit, germane, parens: stat summa caputque
orbis, an occidimus? Romanaque Magnus ad umbras
abstulit?' Haec fatur: quem contra talia frater:
'O felix, quem Fors alias dispersit in oras,
quique nefas audis: oculos, germane, nocentes
spectato genitore fero. Non Caesaris armis

occubuit, dignoque perit auctore ruinae:
rege sub impuro, Nilotica rura tenente,
hospitii fretus superis, et munere tanto
in proavos, cecidit, donati victima regni.
Vidi ego magnanimi lacerantes pectora patris:
nec credens Pharium tantum potuisse tyrannum,
litore Niliaco socerum iam stare putavi.
Sed me nec sanguis, nec tantum vulnera nostri
adfecere senis, quantum gestata per urbem
ora ducis, quae transfixo sublimia pilo
vidimus: haec, fama est, oculis victoris iniqui
servari; scelerisque fidem quaesisse tyrannum.'
Interea totis, audito funere Magni,
litoribus sonuit percussus planctibus aether:
exemploque carens, et nulli cognitus aevo
luctus erat, mortem populos deflere potentis.
Sed magis, ut visa est lacrimis exhausta, solutas
in vultus effusa comas, Cornelia puppi
egrediens, rursus geminato verbere plangunt.
Ut primum in sociae pervenit litora terrae,
collegit vestes, miserique insignia Magni,
armaque, et impressas auro, quas gesserat olim,
exuvias, pictasque togas, velamina summo
ter conspecta Iovi, funestoque intulit igni.
Ille fuit miserae Magni cinis. Accipit omnis
exemplum pietas, et toto litore busta
surgunt, Thessalicis reddentia manibus ignem.
Sic, ubi depastis submittere gramina campis,
et renovare parans hibernas Apulus herbas,
igne fovet terras, simul et Garganus, et arva
Vulturis, et calidi lucent buceta Matini.
Non tamen ad Magni pervenit gratius umbras,
omne quod in superos audet convicia vulgus,
Pompeiumque deis obicit, quam pauca Catonis
verba, sed a pleno venientia pectore veri.

'Civis obit,' inquit, 'multo maioribus impar
nosse modum iuris, sed in hoc tamen utilis aevo,
cui non ulla fuit iusti reverentia: salva
libertate potens, et solus plebe parata
privatus servire sibi, rectorque senatus,
sed regnantis, erat. Nil belli iure poposcit:
quaeque dari voluit, voluit sibi posse negari.
Immodicas possedit opes: sed plura retentis
intulit: invasit ferrum, sed ponere norat.
Praetulit arma togae: sed pacem armatus amavit.
Iuvit sumpta ducem, iuvit dimissa potestas.
Casta domus, luxuque carens, corruptaque numquam
fortuna domini. Clarum et venerabile nomen
gentibus, et multum nostrae quod proderat urbi.
Olim vera fides, Sulla Marioque receptis,
libertatis obit: Pompeio rebus adempto,
nunc et ficta perit. Non iam regnare pudebit:
nec color imperii, nec frons erit ulla senatus.
O felix, cui summa dies fuit obvia victo,
et cui quaerendos Pharium scelus obtulit enses!
Forsitan in soceri potuisset vivere regno.
Scire mori, sors prima viris, sed proxima cogi.
Et mihi, si fatis aliena in iura venimus,
da talem, Fortuna, Iubam. Non deprecor hosti
servari, dum me servet cervice recisa.'
Vocibus his maior, quam si Romana sonarent
rostra ducis laudes, generosam venit ad umbram
mortis honos.

255–293.

Erupere ducis sacro de pectore voces:
'Ergo pari voto gessisti bella, iuventus,
tu quoque pro dominis, et Pompeiana fuisti,
non Romana manus? Quod non in regna laboras,
quod tibi, non *ducibus*, vivis morerisque, quod orbem

adquiris nulli, quod iam tibi vincere tutum est,
bella fugis, quaerisque iugum cervice vacante,
et nescis sine rege pati? Nunc caussa pericli
digna viris. Vestro potuit Pompeius abuti
sanguine: nunc patriae iugulos ensesque negatis,
cum prope libertas? Unum Fortuna reliquit
iam tribus e dominis. Pudeat: plus regia Nili
contulit in leges, et Parthi militis arcus.
Ite, o degeneres, Ptolemaei munus et arma
spernite. Quis vestras ulla putet esse nocentes
caede manus? Credet faciles sibi terga dedisse,
credet ab Emathiis primos fugisse Philippis.
Vadite securi: meruistis iudice vitam
Caesare, non armis, non obsidione subacti.
O famuli turpes, domini post fata prioris
itis ad heredem. Cur non maiora mereri,
quam vitam veniamque libet? Rapiatur in undas
infelix Magni coniux, prolesque Metelli:
ducite Pompeios: Ptolemaei vincite munus.
Nostra quoque inviso quisquis feret ora tyranno,
non parva mercede dabit. Sciet ista iuventus
cervicis precio bene se mea signa secutam.
Quin agite, et magna meritum cum caede parate:
ignavum scelus est tantum fuga.' Dixit: et omnes
haud aliter medio revocavit ab aequore puppes,
quam simul effetas linquunt examina ceras,
atque oblita favi non miscent nexibus alas,
sed sibi quaeque volat, nec iam degustat amarum
desidiosa thymum: Phrygii sonus increpat aeris,
attonitae posuere fugam, studiumque laboris
floriferi repetunt, et sparsi mellis amorem:
gaudet in Hyblaeo securus gramine pastor
divitias servasse casae: sic voce Catonis
inculcata viris iusti patientia Martis.

511–523.

Ventum erat ad templum, Libycis quod gentibus unum
inculti Garamantes habent: stat sortifer istic
Iuppiter, ut memorant, sed non aut fulmina vibrans,
aut similis nostro, sed tortis cornibus Hammon.
Non illic Libycae posuerunt ditia gentes
templa: nec Eois splendent donaria gemmis:
quamvis Aethiopum populis, Arabumque beatis
gentibus, atque Indis unus sit Iuppiter Hammon,
pauper adhuc deus est, nullis violata per aevum
divitiis delubra tenens: morumque priorum
numen Romano templum defendit ab auro.
Esse locis superos, testatur silva, per omnem
sola virens Libyen.

544–604.

Stabant ante fores populi, quos miserat Eos,
cornigerique Iovis monitu nova fata petebant
sed Latio cessere duci: comitesque Catonem
orant, exploret Libycum memorata per orbem
Numina, de fama tam longi iudicet aevi.
Maximus hortator scrutandi voce deorum
eventus Labienus erat. 'Sors obtulit,' inquit,
'et Fortuna viae tam magni numinis ora
consiliumque dei: tanto duce possumus uti
per Syrtes, bellique datos cognoscere casus.
Nam cui crediderim superos arcana daturos
dicturosque magis, quam sancto vera Catoni?
Certe vita tibi semper directa supernas
ad leges, sequerisque deum. Datur, ecce, loquendi
cum Iove libertas: inquire in fata nefandi
Caesaris, et patriae venturos excute mores:
iure suo populis uti, legumque licebit,
an bellum civile perit. Tua pectora sacra
voce reple: durae semper virtutis amator

quaere quid est virtus, et posce exemplar honesti.'
Ille deo plenus, tacita quem mente gerebat,
effudit dignas adytis e pectore voces:
'Quid quaeri, Labiene, iubes? An liber in armis
occubuisse velim potius, quam regna videre?
an sit vita nihil, et longa? an differat aetas?
an noceat vis ulla bono? Fortunaque perdat
opposita virtute minas? laudandaque velle
sit satis, et numquam successu crescat honestum?
Scimus, et haec nobis non altius inseret Hammon.
Haeremus cuncti superis, temploque tacente,
nil agimus nisi sponte dei: nec vocibus ullis
numen eget: dixitque semel nascentibus auctor
quidquid scire licet: steriles nec legit arenas,
ut caneret paucis, mersitque hoc pulvere verum:
estque dei sedes, ubi terra, et pontus, et aer,
et coelum, et virtus. Superos quid quaerimus ultra?
Iuppiter est, quodcumque vides, quodcumque moveris.
Sortilegis egeant dubii, semperque futuris
casibus ancipites: me non oracula certum,
sed mors certa facit: pavido fortique cadendum est.
Hoc satis est dixisse Iovem.' Sic ille profatur:
servataque fide templi discedit ab aris,
non exploratum populis Hammona relinquens.
Ipse manu sua pila gerens, praecedit anheli
militis ora pedes: monstrat tolerare labores,
non iubet: et nulla vehitur cervice supinus,
carpentoque sedens. Somni parcissimus ipse est,
ultimus haustor aquae. Cum tandem fonte reperto
indiga conatur laticis potare iuventus,
stat, dum lixa bibat. Si veris magna paratur
fama bonis, et si successu nuda remoto
inspicitur virtus, quidquid laudamus in ullo
maiorum, Fortuna fuit. Quis Marte secundo,
quis tantum meruit populorum sanguine nomen?

Hunc ego per Syrtes, Libyaeque extrema triumphum
ducere maluerim, quam ter Capitolia curru
scandere Pompeii, quam frangere colla Iugurthae.
Ecce parens verus patriae, dignissimus aris,
Roma, tuis ; per quem numquam iurare pudebit,
et quem, si steteris umquam cervice soluta,
tunc olim factura deum.

NOTES TO CATULLUS.

INTRODUCTION.

GAIUS VALERIUS CATULLUS was born in Verona, in the year 84 B.C., probably of a wealthy senatorian or equestrian family. His father was one of the principal men of the province, and an intimate friend of Julius Caesar.

His native district, Gallia Cisalpina, was even at that time one of "the chief literary centres of Italy"; not a few of the Latin authors of this Golden Age of Roman literature were natives of it, among them Cornelius Nepos, the biographer, Bibaculus, a writer of satiric iambics, and later, Virgil, Livy, Cornelius Gallus, one of the eminent elegiac writers, Aemilius Macer, and other poets; and there, so far as is known, Catullus was educated.

With the exception of occasional visits to his villas — one at Sirmio on Lake Benacus, the other on the border of the Tiburtine and Sabine territory — and to Verona, his residence from about the year 61 B.C. was at Rome.

In this period of the ascendancy of the so-called first triumvirate the sympathies of Catullus, though he took no part in politics, were entirely and strongly with the party of the Republic, as not only his bold attacks upon Caesar, Mamurra, Piso, and others, but also his personal friendships (for the most part) bear witness. In the circle of his associates or acquaintances were the orator Hortensius, Cicero, the consulars Manlius Torquatus and Metellus Celer, Caelius Rufus, an orator and in public life, the poets Licinius Calvus, Helvius Cinna, and Asinius Pollio (who was however an adherent of Caesar), afterward very eminent also as an orator, historian, and patron of learning.

In the society of such friends as these, men of intellectual ability and culture, and of social and political prominence, Catullus devoted himself to poetic composition, and all or nearly all his extant poems were written after his removal to Rome.

Early in the year 57 B.C., prompted by a desire for foreign travel in congenial society, and perhaps to better his fortunes, he went to Bithynia on the staff of the Propraetor Memmius, remained there until the next spring, then made a tour through some of the famous cities of Asia, visited his brother's grave in the Troad, and returned to Italy.

His death is believed to have occurred in the year 54 B.C., the year of Caesar's second invasion of Britain and of Crassus' expedition against the Parthians, about a year later than the death of the poet Lucretius, and near the time of the publication of Cicero's *De Oratore* and *De Legibus*.

Catullus was the earliest Latin writer of lyric and elegiac poetry and epigram. The extant collection of his poems contains a hundred and sixteen pieces in various metres and of varying length from two to four hundred and eight lines, not arranged however in the order of composition or by subjects.

The first sixty are short lyrical or satiric pieces in phalaecian, glyconic, or satiric verse. Among the lyrics, which are the finest of all his productions, some of the most beautiful are the dedication of his yacht, the verses upon Sirmio and upon his departure from Bithynia, the festival hymn to Diana, his welcome to Veranius, the Acme and Septimius, and those upon the sparrow of "Lesbia," whose real name was Clodia (a sister of the notorious tribune Clodius). Several of his other poems also are addressed to her, and record his ardent passion, estrangement, partial reconciliation, and final renunciation.

The next eight poems (LXI–LXVIII) are longer productions of a more purely artistic character, in hexameter, glyconic, and elegiac verse; of which the most noted are the two *epithalamia* or marriage songs, the *epyllion* or heroic idyl, describing the mythical wedding of Peleus and Thetis, and those which give expression to his grief at the death of his brother.

The remainder are epigrams and other short pieces in elegiac metre. Two of the latter, one addressed to Calvus on the loss of Quintilia and the other on visiting his brother's grave, are especially remarkable for their pathos and beauty. More than half of the epigrams, as well as many in the first group (poems I–LX), are satiric in character, and among these are the pieces which have been so justly censured for their indecencies and their coarse, scurrilous personalities.

One of the most elaborate and appreciative critiques upon Catullus is that of Sellar, in his *Roman Poets of the Republic*. Mommsen's brief characterization of his poems (IV, 702–704) is in part as follows: —

"In this collection we meet with the melodious lament of the genuine elegy, the festal poem in the full pomp of individual and almost dramatic execution, above all, the freshest miniature-painting of cultivated social life, the pleasant and very unreserved amatory adventures of which half the charm consists in prattling and poetizing about the mysteries of love, the delightful life of youth, with full cups and empty purses, the pleasures of travel and of poetry, the Roman, and still more frequently, the Veronese anecdote of the town, and the humorous jest amidst the familiar circle of friends. But not only does Apollo touch the lyre of the poet, he wields also the bow; the winged dart of sarcasm spares neither the tedious verse-maker nor the provincial who corrupts the language, but it hits none more frequently and more sharply than the potentates by whom the liberty of the people is endangered. The short-lined and merry metres, often enlivened by a graceful refrain, are of finished art and yet free from the repulsive smoothness of the manufactory. The Latin nation has produced no second poet in whom the artistic substance and the artistic form appear in so symmetrical perfection as in Catullus; and in this sense the collection of the poems of Catullus is certainly the most perfect which Latin poetry as a whole can show."

I.

A DEDICATION to Cornelius Nepos, the biographer, of this collection of his poems, made not long before his death, according to the commonly-received opinion; of either the shorter poems collectively or a part of them, in the judgment of Bruner, adopted by Ellis and others, on the ground that **libellum** is hardly applicable to so many poems, in such various metres, and is actually used of short single pieces.

1. **Quoi.** For the form see *A. 104, *b*; M. 86, Obs. 1; H. 187, footnote 5. **dono,** *am I to give*. **lepidum** and **novum** are to be taken in a double sense, of the book itself and of the character of its contents. — 2. **pu-**

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*ABBREVIATIONS. — *Latin Grammars:* **A.** Allen and Greenough's. — **G.** Gildersleeve's. — **H.** Harkness's. — **M.** Madvig's.

D. Doederlein's Latin Synonymes. — **Rh.** Rich's Greek and Roman Antiquities. — **Ry.** Ramsay's Roman Antiquities. — **Lex.** Harper's Latin Dictionary.

For others, *see the list of editions* and other works given in the Appendix.

mice expolitum. After the *volumen* was completed and rolled up, both ends of the closed roll were smoothed and polished with pumice. See Becker's *Gallus*, p. 329; Ry., p. 461; and cf. VI, 6–8 and notes. The author represents himself as examining a copy of his book just finished and ready for sale, and considering the question of its dedication. — 4. **aliquid,** antithetic to **nugas,** which is often used of short epigrammatic pieces. Cf. Hor. *Sat.* I, 9, 2; Mart. II, 86, 9; IX, 1, 5. Sn. translates: *would set upon my trifles no trifling value.* For Nepos' opinion of Catullus as a poet, see his life of Atticus, chap. XIII: . . . *L. Julium Calidum, quem post Lucretii Catullique mortem multo elegantissimum poetam nostram tulisse aetatem vere videor posse contendere.* — 5. **unus Italorum.** There were several epitomes of history in Greek. — 6. **omne aevum,** i.e. the history of *all time.* **chartis,** *books.* The allusion is to the *Chronica* of Nepos, an epitome of universal history; or, as some suppose, a comparative chronology of Greek and Roman history. — 9. **qualecumque,** *whatever its worth.* **patrona virgo,** sc. the muse.

II.

ON the death of a pet sparrow of Lesbia.

"This elegy has all the charm of a fine entaglio, 'infinite riches in a little room.' The imitations and translations of later writers are innumerable. It is needless to say that the best of them only serve to make the unapproachable conciseness, delicacy, and finish of the original peculiarly conspicuous. It is not only individual words, but a pervading tenderness, couched in the endearing diminutives, and in the musical softness of the syllables, for which our language has no counterpart, that, even if it were possible to rekindle the feeling in which they were originally used, must always make this poem the despair of translators." — MARTIN.

2. **quantum est,** *as many as there are.* Cf. Plaut. *Pseud.* I, 3, 117; Ter. *Haut.* IV, 6, 6. For the usage see A. 216, 3; G. 371; H. 397, 3, N. 5. — 6. **suam** is regarded as virtually a substantive, *his lady,* by Ellis, who cites Cic. *Scaur.* II, 9: *cum audisset Arinem cum illa sua;* Tib. I, 4, 75: *pareat ille suae (his lady,* i.e. *wife); II, 5, 103: Ferus ille suae plorabit,* and who takes **ipsam** with **matrem,** *her very mother.* Simpson objects that this leaves **suam** incomplete, that it is awkward and un-Catullian to say **ipsam tam bene quam,** for *tam bene quam ipsam;* and following Doering takes **ipsam** with **suam,** *his own mistress.* Ellis, in turn, doubts whether Catullus would have combined **suam ipsam** = *suam eram,* or would have allowed **ipsam** to stand so barely by itself at the beginning of the line. — 8. **sese,** emphatic. — 13. **At,** is here used, as

often in prayers and imprecations that break out suddenly. M. 437, *c*, *in fin.* — 16. **Vae . . . Vae.** So Ellis. Other editors prefer *O . . . Io*, or *O . . . O*, or *prok.* — 17. **tua opera,** *through your doing.* — 18. **turgidull.** A prominent characteristic of Catullus' diction is his frequent use of diminutives of almost all parts of speech.

III.

THE yacht which had brought Catullus from Bithynia to Italy, in 56 B.C., is shown by him to some guests at his villa in Sirmio, on Lake Benacus, and is represented as describing the course of its voyage, traced backward from the Adriatic to Amastris in Paphlagonia, on the coast of the Euxine, where it was built. Starting from this place with its owner (or taking him on board at some port on the Propontis) it coasted along the Euxine and Propontis into the Hellespont; thence along the east coast of Asia Minor to Rhodes, across the Aegaean, was transported over the Isthmus of Corinth, sailed through the Corinthian gulf, across the Adriatic, up the River Po into the Mincius, and so to the Lake Benacus.

1. **Phaselus,** a light craft invented by the Egyptians, and supposed to have received its name from its resemblance to the pod of a kidney bean. It was rather long and narrow, built for speed, and of different sizes, from a mere row-boat to a vessel fitted with sails and adapted to long voyages. Rh. — **celerrimus.** For the case see A. 272, *b*; G. 535, Rem. 2; H. 536, 2; for the gender, M. 310, Obs. 1: If the partitive genitive is of a different gender from the subject, the gender of the superlative should properly be always regulated by that of the genitive because it denotes a single object of that class; but it is, notwithstanding, often regulated by that of the subject. — 3. **ullius natantis trabis,** *of any craft afloat.* — 6. In vs. 6–9 the description of the voyage is divided into three main sections by the particle **ve.** Mo. **minacis,** *boisterous.* — 8. **nobilem,** *famous.* **horridam** refers both to the physical features of Thrace and the uncivilized character of the people in contrast with the commerce and works of art of Rhodes. **Thraciam,** the *Chersonesus Thracica*, the shore north-west of the Hellespont. Es. Munro adopts the other interpretation, which makes **Thraciam** an epithet of **Propontida,** as symmetrical with **truculentum . . . sinum,** and as required by his explanation of vs. 6–9. — 11. **comata silva,** a leafy

wood. **Cytorio iugo.** Cytorus was a mountain, noted for its box-wood trees, on the coast, in that part of Paphlagonia which now belonged to the province of Bithynia. Near the foot of it was the city Amastris. — 13. **Amastri.** For the form see A. 64; G. 72; H. 68, 3. Notice the sudden change to direct address. — 15. **ultima ex origine,** *of remotest ancestry.* Dg.; *from the farthest point to which she can trace her origin.* Es. Cf. Nepos, *Atticus 1; Atticus ab origine ultima stirpis Romanae generatus.* — 18. **impotentia,** *raging.* See Lex., *s. v.* — 19. **laeva . . . aura,** i.e. whether sailing on the left or the right tack with the same wind, — a cross wind. Mo. — 20. **Iuppiter secundus,** *a fair wind.* — 21. **simul,** emphatic. **pedem,** sc. *veli*, the rope attached to the lower corner of a square-sail for the purpose of setting it to the wind, *the sheet.* Rh. The wind, to strike both sheets, must be right astern and the sail set square to it. — 22. **neque ulla vota,** etc., i.e. had not been exposed to shipwreck. — 23. **sibi,** perhaps = *a se*, though this usage was very rare in the time of Catullus. — 24. **novissimo,** preferred by many editors to the reading of most Mss., *novissime; the most distant*, i.e. the Pontus Euxinus. **limpidum.** The transparent and exquisite blue of the *Lago di Garda* must have struck every one who has visited Sirmio on a bright day. Es. — 25. **fuere.** For the significance of the tense see A. 279, *a*; G. 228, 1; H. 471, 1, 2). **recondita** agrees with **quiete,** *the rest of retirement.* — 26. **dedicat tibi,** etc. Castor and Pollux were especially worshipped as the protectors of travellers by sea.

IV.

A HEARTY welcome to Veranius, a friend of Catullus, on his return from Spain, where he had been serving on the staff of Cn. Piso, B.C. 65.

"The language of affection could not be uttered with more cordiality, simplicity, and grace than in this short poem of welcome. There is not a word wasted; not one that does not come straight and strong from the heart." — SELLAR.

2. **mihi,** A. 236; G. 351; H. 389. **milibus trecentis,** i.e. any large number (of other friends). — 6. **incolumem,** sc. after all the perils of your journey. — 7. **nationes,** *tribes* of the Iberian race. — 8. **applicansque collum,** *drawing* your *neck* towards me. — 10. Cf. II, v. 2.

V.

A FAREWELL message to Lesbia. One of Catullus' latest poems, written after Caesar's invasion of Britain, B.C. 55–54, as lines 10–12 show.

1. **comites,** sc. *futuri, pledged to be companions.* — 3. **ut,** *where,* used of local relations very rarely. **litus . . . unda,**

> "Where breaks on Ind's remotest shore
> The sea with far resounding roar." — MARTIN.

— 7. **colorat,** *covers with his dark slime.* Sn. — 8. **aequora,** *the plains.* — 10. **monimenta,** *great Caesar's trophies.* Martin. — 11. **Gallicum Rhenum,** which Caesar was the first Roman to cross. **horribilem insulam,** the emendation of Ellis, who regards the epithet as referring to the barbarous character of the natives, which was exhibited in their cruelty to strangers, human sacrifices, and barbaric tattooing, and **insulam** as defined by **Brittannos.** The reading of the Mss. is *horribiles.* — 13. **omnia haec,** includes the particulars mentioned in the preceding verses. — 16. **non bona dicta,** *a brief, ungracious message.* Martin; *no happy greeting.* Es. — 17. **meum . . . amorem,** *look back to find my love as once she might.* Sn. — 18. **prati ultimi,** *on the border of the meadow.*

VI.

NOTHING is known respecting the Suffenus who is satirized in this poem, or with certainty respecting the Varus who is addressed in it; though it has been conjectured that it was Quintilius Varus, the eminent critic whom Horace quotes in the *Ars Poetica.*

1. **probe,** *thoroughly.* — 3. **longe plurimos,** *an incredible number.* — 5. **ut fit,** *as is commonly the case.* See Lex., *s. Facio.* **in palimpsesto relata,** i.e. as a rough first draft, to be revised. Munro thinks this phrase can scarcely be Latin, and some editors read *palimpseston.* Ellis cites Cicero's use of the phrase *in codice referre* and *in deorum numero referre.* — 6. **chartae regiae,** i.e. sheets of royal papyrus, several of which were united to form a long narrow **liber,** *volume,* which was rolled round a wooden cylinder called *umbilicus,* with projecting ends, — ivory, golden, or painted knobs, — also called **umbilici,** *bosses.* — 7. The **lora** were *strings for tying up the* roll or its *parchment case,* which was called

membrana, and was generally purple or saffron-colored. — 8. **derecta plumbo,** *ruled with* a small round plate of *lead,* for writing the title. **pumice . . . aequata.** Pumice stone was used to remove the roughnesses of the surface, all blots and errors and irregularities in the writing, as well as to smooth the edges of the roll and of the parchment covering. See I, 2, note. The Ms. reading *membranae* is retained by Mo., who begins a sentence with **derecta,** and connects v. 8 with what follows. — 9. **cum,** *whenever.* A. 309, *a*; 322; G. 585, Rem.; H. 486, III. — 10. **unus,** used here with the force of indefinite generality, *any ordinary.* Cf. Cic. *ad. Attic.* IX, 10, 2; *De Orat.* I, 29, 132. — 11. **rursus,** *just the reverse.* Pr. **abhorret,** used absolutely, *alters.* See Lex., *s. v.* II, B. 3. — 12. **scurra,** *a town-bred gentleman and wit,* a synonym of the expressions used in vs. 2 and 9, and contrasted with **infacetior.** Es. renders it *a professed wit.* — 13. **tritius** (the conjecture adopted by nearly all editors for the Ms. reading *tristius*), *more practised, expert* in the ways of the world. Pr.; *more practised* in joking. Es.; *of finer grain,* or *more dexterous,* — a rare and doubtful use. Sn. Munro proposes the reading *tersius.* — 14. **rure,** *the country* in opposition to the city. D., *s. v.* — 15. **idem,** *yet,* often used to denote contrast (as well as similarity), when something new is said of a person or thing already mentioned. M. 488. — 18. **idem,** cognate accus. A. 238; G. 331, Rem. 1; H. 371, II. — 21. **manticae** was a double wallet, consisting of two bags joined together and slung over the shoulder so that one hung in front and the other behind. The allusion is to Aesop's fable, which is given in Phaedrus, *Fabulae* IV, 10:

> "Peras imposuit Jupiter nobis duas:
> Propriis repletam vitiis post tergum dedit,
> Alienis ante pectus suspendit gravem,
> Hac re videre nostra mala non possumus;
> Alii simul delinquunt, censores sumus."

VII.

WRITTEN about the same time as *Carm.* III.

"Perhaps the most perfect of Catullus' smaller pieces is that in which the love of home and of Nature, the sense of rest and security after toil and danger, the glee of a boy and the strong happiness of a man unite to form the charm of the lines on Sirmio, of which it is as impossible to analyze the secret as it is to reproduce in another tongue the language in which it is expressed." — SELLAR.

1. **Paene . . . ocelle,**

> "Sweet Sirmio, thou the very eye
> Of all peninsulas and isles." — MOORE.

Sirmio, a promontory projecting into Lake Benacus from its southern shore, and united to the mainland by a low and narrow neck, which is covered at times with water, so that the *peninsula* becomes an *island.*

"The promontory spreads behind the town and rises into a hill. Catullus could not have chosen a more delightful spot — the centre of a magnificent lake, surrounded with scenery of the greatest variety and majesty. The surface is varied; sometimes shelving in gentle declivities, at other times breaking into craggy magnificence; while the views vary at every turn, presenting rich coasts or barren mountains, sometimes confined to the cultivated scenes of the neighboring shore, and at other times bewildered and lost in the windings of the lake and the recesses of the Alps." — EUSTACE: *Classical Tour*, I, ch. 5.

— 2. **ocelle,** *gem.* See Lex., *s. v.* and cf. Cic. *ad Attic.* XVI, 6, 2; *ocellos Italiae, villulas meas.* **liquentibus stagnis,** *clear flowing lakes.* — 3. **uterque Neptunus,** i.e. as god of lakes or seas; *twin-realmed Neptune.* Cn. — 5. **Thuniam,** sc. the seat of the Thyni in Bithynia. **Bithunos campos** means the level tract west of the Sangarius, which included the Lake Ascania with its city, Nicaea. Es. — 7. **solutis curis,** *release from the load of care.* A. 292, *a*; G. 667, Rem. 2; H. 549, 5, note 2; M. 426. — 8. **peregrino labore,** i.e. travel and toil in foreign lands. — 9. **nostrum,** *our own*, emphatic. — 11. **unum . . . tantis,** *alone repays such toils as these.* Mo. See Lex., *s. Unus*, I, B. 3. — 12. **venusta** means beauty, as far as by its charms it captivates. D., *s. Formosus.* It is rarely used of places. **hero gaude,** i.e. *welcome thy master with rejoicing*, expresses the joy of the house and household to see their master again. Es. — 13. **vosque,** *ye also.* **Lydiae,** adjective, attracted into the gender of **undae;** by hypallage, for *Lydii lacus undae*, many instances similar to which are cited by Sn. A., p. 298; H. 636, IV. The epithet refers to the fact that the Etruscans, who in early times occupied the plains of the Po, were supposed to have migrated from Lydia. Mo. suggests the reading *sinuidae.* — 14. *laugh out all hearty laughter at my home.* Es. **cachinnorum,** an unrestrained and resounding fit of laughter. D., *s. Ridere.*

VIII.

HYMN to Diana. The occasion of the writing of this poem is not known. It has been conjectured that it was composed for some public festival, such as the ides of August, or the last day of March, — days sacred to Diana, or when the Sibylline books were consulted.

"It must have been written for some public occasion; and the selection of Catullus to *compose it would imply* that he was recognized as the greatest lyrical

poet in his lifetime, and that it was written after his reputation was established. It is a poem, not only of pure artistic excellence, but of imaginative conception, like that exemplified in the Peleus and Thetis. In this poem he shows too that he could identify himself in sympathy with the national feeling and religion of Rome. The goddess addressed is a living power, blending in her countenance the human and picturesque aspects of the Greek Artemis with the more spiritual and beneficent attributes of the Roman Diana.

"It occupies an intermediate place between the poems founded on personal feelings and the longer and more purely artistic pieces. Like the first, it seems unconsciously to have conformed to the conditions of the purest art. It is like them a perfect whole, one of those "cunningest patterns" of excellence, such as Latium never saw before or after. It resembles some of the longer poems in being a creation of sympathetic imagination, not an immediate expression of personal feeling." — SELLAR.

The hymn is supposed to have been sung by a mixed chorus of boys and girls; stanzas two and four by girls, three and five by boys, and one and six by both together.

1. **in fide,** *under the guardian care.* — 2. **integri,** *chaste.* — 5. **Latonia,** *daughter of Latona.* — 8. **deposivit,** *bore;* an archaic form. Roby I, p. 255. — 12. **sonantum,** *loud-resounding.* — 13. **dolentibus puerperis,** *matrons in travail.* — 15. **trivia,** sc. *virgo* or *dea.* The same deity was Luna in heaven, Diana on earth, and Hecate in Hades; and her statue with three heads and three bodies was often placed at points where three ways met, which were supposed to be places of resort for demons and phantoms; and she was worshipped there. Hence the goddess was called *trivia.* **potens.** All the secret powers of nature were at the command of Hecate, whose chief function was that of goddess of the nether world of night and darkness, mistress of witchcraft and sorcery, who at night sent from the lower world all kinds of demons and terrible phantoms. Murray: *Manual of Myth.* Sn. renders *possessed of mysterious influence.* — 17. **cursu menstruo,** *by monthly progress.* — 18. **annuum,** yearly. — 22. **sancta,** *hallowed, worshipped.* — 23. **antique,** *in the good old style.*

IX.

A HUMOROUS description of the bad effect upon the poet's health of reading a speech of an inferior orator; in the form of an address of gratitude to his Tiburtine villa, to which he had resorted for recovery.

1. **Sabine,** a rare attraction — a predicate adjective attracted into the vocative. M. 299, *b,* Obs. 2; A. 241, *b*; H. 369, 3. Catullus' estate was

at a point where the boundary between the Sabine and the Tiburtine territories was uncertain. The latter was the more fashionable and aristocratic situation, as well as more fertile and healthful, famous for its orchards, figs, grapes, roses, and its productive soil, and abounded in villas of the nobility and the wealthy. — 2. **autumant,** used mostly of questionable assertions. See D., *s. Censere.* — 3. **cordi** is given by Roby in his list of predicate datives; by Es. and Sn. it is considered a locative. See A. 233; G. 350; H. 390, I; Roby II, xxxix. — 4. **quovis pignore,** i.e. *lay any wager.* — 6. **suburbana.** Tibur, though twenty Roman miles from Rome, can be seen from it. — 9. **dum appeto,** *for coveting.* Es. — 10. **Sestianus.** Probably the allusion is to P. Sestius, in whose behalf the *Pro Sestio* of Cicero was delivered. Es. thinks v. 11 the actual title of the speech. — 11. **petitor,** generally understood to mean here *plaintiff* in a civil suit; but perhaps in its other and rare meaning of *candidate for office.* — 13. The Lex. has **gravedo,** but **gravido** is the form in most Mss. — 15. **urtica,** often used as a remedy for a cough. — 17. **ulta,** sc. *villa.* — 18. **deprecor,** very rarely followed as here by **quin.** — 19. **recepso.** For the form see A. 128, *e,* 3; G. 191, 5; H. 240, 4; *give admission to,* with the idea of *countenancing* implied in that. Fs. — 20. **frigus** characterizes the style of Sestius' productions; an unusual meaning, though the adjective *frigidus* is often used in this sense. See Lex., *s. v.* II, B. — 21. **qui vocat,** a causal clause. A. p. 227; G. 627, Rem.; H. 517, 2. **tunc** is *only then.*

X.

FAREWELL to Bithynia and his comrades on the staff of Memmius, B.C. 56.

"This poem is inspired by the new sense of life which comes to early youth with the first approach of Spring, and by the eager flutter of anticipation with which a cultivated mind forecasts the pleasure of travelling among famous and beautiful scenes." — SELLAR.

1. **egelidos,** *from which the chill has passed away.* Es. — 4. **Phrygii campi,** probably = *Bithunos campos* in VII, 5, the *table land* west of the river Sangarius. — 5. **Nicaeae,** one of the most important towns of Bithynia, on the eastern shore of Lake Ascania. **Ager uber:**

"There (in the vicinity of Nicaea) were the common and dwarf daphnes, the blossom of the latter scenting the air; many varieties also of the laurestinus, and among them the strawberry-tree, whose luxuriant foliage and beautifully clean and oriental stem distinguished it above its rivals. Amidst this perfect

garden — for beneath our feet were violet, hyacinth, and anemone in great variety — the most perfect view opened before us, not grand but of perfectly lovely beauty. In the extreme distance was the snowy range of Olympus, and before it a series of fine mountains, with their feet bathed in the most placid of lakes, the ancient Ascania, which is about ten miles long and four in breadth. At the southern end of the lake, beautifully situated, stood the ruined towers of the many times famous Nicaea. Beneath us, sloping from our feet to the edge of the lake, was a highly cultivated and rich valley." — Sir C. FELLOWS: *Asia Minor.*

aestuosae, *sultry.* — 6. **claras Asiae urbes.** The Roman province of Asia included Mysia, Lydia, Caria, and Phrygia, and contained in the time of Catullus a large number of rich, splendid, and interesting towns, such as Ephesus, Smyrna, Lampsacus, Cyzicus, &c. — 7. **praetrepidans,** i.e. *eager in advance,* at the thought of the approaching pleasure. Es. — 8. **laeti studio,** sc. *eundi, joyful from eager desire for the journey.* — 9. **comitum,** sc. associates forming the *cohors* or staff of Memmius. **coetus,** *assemblages,* probably social gatherings. — 11. **diversae,** i.e. routes far apart from each other; **variae,** i.e. passing through various countries.

XI.

THE occasion of this poem is unknown, but it seems to be a note of thanks for some professional service which Cicero had rendered. Sellar thinks it was probably written on Catullus' hearing of Cicero's speech in defence of M. Caelius Rufus, who was accused by Clodia of an attempt to poison her, B.C. 56.

1. **Disertissime** strictly denotes a natural talent for speaking with clearness and precision, inferior to the acquired art of eloquence denoted by *eloquens.* Cf. Cic. *Orator* V, 18; *De Oratore* I, 21, 94. Yet it was also used by Cicero as = *eloquentissimus.* Cf. *Phil.* II, 43, 111; *pro Sest.* LVII, 122. — 2. **Marce Tulli,** the name by which Cicero seems to have been most familiarly known, and by which he would be addressed officially. Es. — 7. **patronus,** *advocate.*

XII.

ADDRESSED to C. Licinius Macer Calvus, the orator and poet, with whom Catullus had had a match-game of writing verses, probably of an epigrammatic sort and in different kinds of metre. Pass-

ing a restless night through the excitement this contest had occasioned, he wrote this poem for the relief of his feelings and as a sort of return invitation.

2. **lusimus,** *practised as a pastime,* sc. extemporaneous verse-writing. — 3. **ut convenerat delicatos,** *as we had agreed to be frivolous, to play the idler.* Es.; *to frolic.* Sn. — 5. **numero,** *metre.* — 6. **reddens mutua,** *exchanging replies.*

> "The wit, the repartee that flew
> From you to me, from me to you." — MARTIN.

11. — **indomitus furore,** *restless through excitement.* — 12. **versarer,** *I tossed uneasily.* — 13. An instance of hysteron proteron. — 14. **labore,** discomfort occasioned by the mental excitement. — 15. **semimortua,** *exhausted.* **iacebant,** *lay composed.* — 18. For the construction of **sis** see A. 269, *a* ; G. 548, 2 ; H. 499, 2. — 21. **vehemens,** *impetuous.* **laedere.** Sometimes **caveo,** *to avoid,* takes the infinitive. M. 375, *a,* Obs. 1.

XIII.

THE marriage of Peleus and Thetis. The longest and most elaborate of the productions of Catullus ; *an heroic idyl,* or *Epyllion.*

Respecting the time when this poem was written, various opinions have been held. Teuffel believes it to have been one of Catullus' earliest productions. Ellis thinks that there is nothing to determine the date, yet that probably the subject was suggested to Catullus, when he was at Sigaeum, the burial place of Achilles. Others assign it to the last years of the poet's life. Sellar remarks :

"The length as well as the diction, rhythm, and structure of this poem show that it was a work of much greater labor and thought than any of those which sprang spontaneously out of the passion or sentiment of the moment. Probably in the composition of this, which he must have regarded as the most serious and ambitious effort of his muse, Catullus must have kept it by him for years, elaborating the unfamiliar poetic diction in which it is expressed, and enlarging its original plan by the insertion of the long Ariadne episode.

"It is the only poem of Catullus which produces the impression of the slow and reflective processes of art, as distinct from the rapidly-shaping power of immediate inspiration. From this circumstance alone we should regard it as a work on which his maturest faculty was employed. It is executed with such power and originality as declare it to be a product of the most vigorous stage of development of the author's genius. The concluding lines are written in a

more serious spirit, and with a graver judgment on human life than anything else he has left.

"But it has been shown (Munro's *Lucretius*, p. 468) that throughout the poem, and more especially in the episode of Ariadne, there are clear indications in similarities of expression which cannot be mere casual coincidences between the two, that Catullus had read and imitated the poem of Lucretius, which appeared about the end of 55 or the beginning of 54 B.C. We may therefore conclude that in 54 B.C. — the last year of his life — Catullus was still engaged in the original composition of his longest poem, or in giving to it the finishing touches."

Respecting the purpose of the poem also, widely differing opinions have been advanced. That of Hodgson is:

"The theme of the so-called Marriage of Peleus and Thetis is the glory of marriage idealized by means of an instance in which all the circumstances of happiness are united, and which is invested with all the imagined glories of the heroic age. This theme is exhibited by the two contrasted stories which thus properly assume almost equal importance. Thus it is the very marriage-bed of Peleus and Thetis which is covered with the tapestry exhibiting the story of Ariadne. Thetis is given in marriage by Jupiter himself: Ariadne deserts her father's home for Theseus. The first union receives its crown in the birth of an heroic son, Achilles; the inconstancy of mind which leads Theseus to desert Ariadne, in the second, is the cause of his own father's death. Again, the circumstance that the union of Peleus and Thetis was a union between a mortal and an immortal finds its counterpart in the advent of Bacchus. But though old wounds may be healed, there is no future in the picture; while for Peleus and Thetis the song of the Parcae weaves into the fruition of the present the anticipated fame of their son."

The substance of Sellar's discussion of this point is as follows:

"It is difficult to find any single motive which combines into unity the original nucleus of the epithalamium of Peleus and Thetis with the long episode of the desertion of Ariadne which interrupts the continuity of this poem. The form of art to which it belongs was due to the invention of the Alexandrians. But there is no reason to suppose that Catullus is reproducing, still less translating, any particular work of these poets. A comparison of the imagery of this poem with that of the earlier Epithalamia, and a consideration of the passionate beauty with which the subject of love and marriage is treated, favor the conclusion that the style and substance of the poem are the workmanship of Catullus. It may be doubted whether any Alexandrine poet, except perhaps Apollonius, whom Catullus in this poem often imitates, but does not translate, had sufficient imagination to produce the original which he is supposed to have copied. Indeed, Catullus exercises in this poem a power of creative pictorial imagination far transcending that displayed in any of the extant poetry of Alexandria. But the plan of the poem may have been suggested by some Alexandrine model. The Alexandrians studied pictorial representation of outward scenes and of passionate situations, and works of tapestry on which such representations were wrought were common among their *deliciae vitae*.

"Thus Catullus may have intended to paint two pictures of the love of an immortal for a mortal, — the love of Thetis for Peleus, and of Bacchus for Ariadne, — and to heighten the effect of each by the contrast presented in the pendent picture. The original good fortune and the unbroken happiness of Peleus are more vividly realized by the contrast presented to the imagination in the betrayal and passionate agitation of Ariadne. The thought of the crowds of mortals and immortals who come together to celebrate the marriage of the

Thessalian prince brings into greater relief the utter loneliness of Ariadne, when first discovered by Bacchus and his crew.

"Or the original motive of both pictures might be sought in the concluding lines, written in a graver tone than anything else in Catulius; and it might be supposed that he intended, by the two pictures of divine favor granted to mortals, to enforce the lesson that it is owing to the sins of the latter time that the gods have withdrawn their gracious presence from the earth. These lines reveal a genuine and unexpected vein of reverence in the nature of Catuilus. The sins which he specifies as alienating the gods from men are those most rife in his own time, with which he has dealt in a more realistic fashion in his satiric epigrams.

"But, on the other hand, Catullus is the least didactic of poets. He is also the least abstract and reflective. We cannot suppose (in the case of such a writer) all the concrete passionate life of the poem taking shape in his imagination in order to embody any idea however noble. The idea was the afterthought, not the creative germ. Nor can we think that the conception of the whole poem existed in his mind before, or independently of, the separate conception of its parts.

"Neither can the poem be called a successful specimen of narrative. There is scarcely any story to tell in connection with the marriage of Peleus. It is a succession of pictures, not a tale of passion or adventure. The imaginative excellence of the poem is idyllic rather than epic or dramatic. It abounds in pictures or suggestions of pictures taken from the world of divine and human life and of outward nature. Such are those of the Nereids gazing on the Argo, of Ariadne watching with pale and anxious face the perilous encounter of Theseus with the Minotaur, and again, looking on the distant fleet, of the advent of Bacchus, a passage which has inspired one of the masterpieces of modern art, of Prometheus, of the aged Parcae spinning the thread of human destiny, as with clear-ringing voice they poured forth their truthful prophecy.

"*The diction and rhythm* of the poem are characterized by excellences of quite a different sort from those of Catulius' other pieces. In no previous work of Latin genius was so much use made of an artificial poetic diction, while it is very effective in its own way. It reveals new and unexpected wealth in the ore of the Latin language. The rhythm is much more carefully and correctly finished than the rhythm of Lucretius. Each separate line has a smoother cadence. And the poem, as a whole, has a noble, calm, and stately movement, in unison with the noble and stately pictures of an ideal fore-time which it brings before the imagination."

Outline of the Poem.

Introduction: 1–15. The building of the Argo for its famous expedition; its first appearance on the sea, with Pelops on board; the throngings of the sea-nymphs around it in wonder.

Part I: 1, 16–30. The love of Peleus for Thetis, and their betrothal.

2, 31–51. The gathering of the Thessalians at the palace of Peleus in Thessalia, on the wedding-day, with their gifts. The magnificence of the royal abode, and its adornments, particularly a beautifully embroidered piece of tapestry or coverlet upon the bridal couch.

Part II: 1, 52–131. The picture upon a part of this tapestry of Ariadne on the shore of Naxos, on discovering her desertion by Theseus. Recital of previous incidents in their history.

2, 132–201. Ariadne's utterance of her despair and her reproaches against Theseus; her invocation of the vengeance of the gods upon him.

3, 202–250. The parting of Aegeus and Theseus on the departure of the latter from Athens; and the fulfilment of the curse of Ariadne in the death of the former, just at the return of his son.

4, 251–266. The picture on another part of the tapestry, of Bacchus and his votaries engaged in the celebration of the mysteries.

Part III: 1, 267–302. The departure of the Thessalians from the palace, and the arrival of the demi-gods and gods, with their gifts to the feast.

2, 303–383. The Parcae spinning the threads of fate; and their song of the destinies of Peleus and Thetis, and of the prowess, achievements, and doom of Achilles their son.

Conclusion: 384–408. The contrast between the presence of the gods upon the earth in the golden age of purity and virtue, and their withdrawal in the degenerate age of the poet, in consequence of the wickedness of mankind.

"With the exception of one or two short passages, where the movement of the narrative drags, or the imagery is over-elaborated, the poem is masterly in design and treatment. The opening is brilliant and picturesque; the episode of Ariadne grandly passionate; the introduction of the celestial guests towards the close sustains the interest, which after the strain of high passion with which that episode is wrought, would have been apt to flag; the description of the *Parcae* and their chant, with the solemn monotony of its refrain, is almost Homeric in force and picturesqueness; and the concluding lament for the withdrawal of the gods from earth is, in truth, what Gifford has termed it, a 'grand burst of poetry.' Surely the criticism is of a shallow kind which complains that the episode of Ariadne occupies a disproportionate space. In the number of lines it may be long relatively to the rest of the poem, but this is compensated by the fire and rapidity of the movement." — MARTIN.

1. **Peliaco.** Pelion was the mountain in Thessaly overhanging Iolcos, which furnished the timber of the Argo. — 5. **avertere,** *to carry off* by force or fraud. — 7. **palmis,** *oar-blades.* — 8. **Diva,** sc. Pallas. **quibus,** refers to **lecti iuvenes,** v. 4. — 10. **inflexae carinae,** *to the well-curved keel.* — 11. **Illa,** the ship Argo. **cursu prima imbuit,** *was the first to navigate.* See Lex., *s. Imbuo,* II, B. 2. Some interpreters take **Amphitriten** in its personal meaning: *initiated unschooled Amphitrite in voyaging.* Sn. and Pr.; *it was then that Amphitrite gave to the untaught prow the first lesson in voyaging.* Es. The inconsistency of this line with the descriptions of Theseus as a voyager (*v.* 53 and 212) is one of the few anachronisms occurring in Catullus, compared with similar errors in other Roman poets. — 12. **prosciditi,** used in agriculture of the first plowing. See Lex., *s. v.* I, B. and cf. Virg. *Georg.* I, 97; hence here, of the first ship that plowed the sea. — 14. **feri,** the Ms. reading, *wild* with amazement. Pr.; or, because they belong to the children of the *wild* sea. Es. **vultus** with which it agrees is best taken as an appositive with **Nereides.**

"Out of the creaming surges in amaze
Wild faces rose on that strange sight to gaze —
The Nereids of the deep." — MARTIN.

Weber refers **vultus** to the Tritons and other sea deities, but in that case the asyndeton in the next line is objectionable. Mo., on the ground that **feri** cannot stand, and that **vultus** must be an accusative, follows Haupt in substituting *freti* and makes **vultus** the object of **emersere,** on the analogy of *emergere se,* though he admits that this construction is not so

certainly admissible. "There is no more beautiful imaginative picture than this, with which the poem opens, of the first voyage of the first ship passing o'er yet untravelled seas in quest of the golden fleece."

16. **Illa, atque haud alia,** *on that only and no other.* So Bergk, Rossbach, and Es. Other corrections of the Mss. reading *Illa atque alia* are *Illaque haudque alia,* Doering, Sillig, Orelli; *Illac haudque alia,* Schwabe; *Illac (quaque alia?)* Mo. — 18. **nutricum,** A. 260, *e*; G. 418; H. 434, note 4. — 21. **pater,** i.e. *Jupiter.* Cf. v. 26 and 27. **sensit,** *felt,* under the persuasion of prophecy. Sn. — 22. **nimis,** *beyond measure.* — 23. **mater,** sc. the *Argo* probably, though explained by many of *Thetis.* Es. refers to the representations of the Argo as an animate being, possessed of voice and reason and in part divine. The Veronese scholiast on *Aen.* V. 80, quoting the passage, reads:

> "heroes, salvete deum gens, o bona matrum
> progenies, salvete iterum" —

This is considered genuine by Orelli, Haupt, and others, who conclude that the Mss. of Catullus have lost a line here; and various conjectures have been resorted to for the completion of it, such as *vos compellabo,* and *adspirate canenti.* Mo. proposes *que iterumque, bonarum,* and translates *right worthy progeny of right worthy mothers,* adding that "the joining of the mothers with the fathers is not without purpose." Ellis' objections are that the weight of the Veronese scholia, imperfect and full of lacunae as they are, is not to be set against our Mss., and that it is difficult to imagine any mode of filling up the lacuna, which would not either be weak or load the sentence unnecessarily; and quotes Conington's observation that *salvete iterum* may be part of the scholion. — 26. **columen,** *pillar.* — 27. **concessit amores,** "*resigned his cherished love.*" **amores,** for *the beloved object.* Cf. X, 1; XLV, 1. — 28. **tenuit,** *did* Thetis *take for her husband?* **Neptunine,** preferred by Es., Pr., Sn., and others as nearest to the Ms. reading. For the form cf. *Oceanine, Adrestine, Acrisione,* and see H. 322, note. Other editors object to **Neptunine** as the only instance of a pure Latin word formed into a Greek patronymic and read *Nereine,* claiming also that this is nearer the Mss. Thetis was the daughter of Nereus and Doris. Nereus was the son of Neptune, and Doris was the daughter of Oceanus and Tethys. — 30. **amplectitur,** sc. according to the Homeric conception of the ocean as a great river encircling the world.

31. **Quae** refers to the *taedae felices* of v. 25. **simul,** for *simul ac,* as frequently. **optato . . . tempore,** *days determined by the approach of the welcome time.* So Es. Other readings are *optato finito* and *optatae finito.* — 32. **domum,** sc. *Pelei.* — 35. **Scyros.** Es. accounts for the

mention of this distant island here, on the ground that Peleus was king of Phthia, at the extremity of which lay the Dolopes, who with the Pelasgians were said to have been among the original inhabitants of Scyros; that the name *Pelasgian* was sometimes equivalent to Thessalian; and that Scyros was intimately associated in the mind of Catullus with the family of Peleus, as the hiding place of the young Achilles, or from the tradition that he attacked and took Scyros and afterwards left his child Pyrrhus there, or the story that Peleus sent him there to avenge the death of Theseus. Many editors adopt the emendation *Cieros*, the name of an obscure Thessalian town. **Phthiotica.** Phthiotis included the southern part of Thessaly, and extended as far north only as Pharsalus and the Thessalian plains; but the adjective here is poetic for *Thessalian*. Cf. v. 285. — 37. **Pharsaliam,** according to Es., is the name both of a town and a district; here of the town, as is shown by its use without a preposition, its combination with Crannon and Larisa, and the use of the word **cocunt,** which could scarcely apply to any place larger than a town. To avoid a change of quantity in the same line many editors read *Pharsalum*, but such a variation (as that in the antepenult here) is common in proper names, and sometimes occurs in other words. Cf. Lucretius, IV, 1259: *liquidis liquida;* Hor. *Carm.* I, 32, 11: *nigris nigro.* — 39. **humilis,** *low-growing*, of the vines. Es.; *low-lying*, i.e. on lower grounds — the rich plain of Thessaly. Pr. **curvis,** *with curved prongs.* — 40. **prono,** *deep-driven.* Cf. Virg. *Geor.* II, 203: *presso vomere;* I, 45, *depresso aratro.* — 43. **Ipsius,** sc. *Pelei.* **quacumque . . . recessit,** *far as the magnificent palace extended inwards;* i.e. *throughout the whole magnificent interior.*

> "But Peleus' halls through all their length unfold
> The gorgeous sheen of silver and of gold." — MARTIN.

— 45. Es. takes **sollis** and **mensae** as datives and cites Virg. *Aen.* VI, 603: *the thrones are of white ivory, the tables bear glittering cups.* Others regard **mensae** as a genitive or locative. — 46. **gaudet,** *is gay.* — 47. **Pulvinar** conveys a notion of greatness and grandeur. Rh. *s. v.* **divae,** sc. Thetis. — 48. **sedibus mediis** = the *atrium* in a Roman house. **Indo dente politum,** *made of polished Indian tusk; formed of the Indian tusk and finely wrought.* Mo. — 49. **conchyli,** limits **fuco,** *the seashell's tint.* **purpura,** *purple drapery.* — 50. **priscis hominum figuris,** by hypallage for *priscorum hominum figuris.* — 51. **virtutes,** i.e. *res illustres et celebres ex aetate heroica repetitae.* Dg.

52. **Diae,** the old name of the island of Naxos. — 57. **cernat.** A. 326; G. 636; H. 517, 3, 1). — 58. **pellit,** i.e. is so represented in the embroidery. — 60. **alga,** adds to the effectiveness of the picture. **Ariadne**

has gone to the extreme edge of the shore to gain a last glimpse of the receding ship. Es. — 61. **saxea . . . bacchantis,** i.e. as speechless and tearless *as*, etc.; while her whole body was convulsed with passion. **eheu,** to be taken with the second **prospicit,** *alas still gazes*, implying the futility of the effort. Es. *euhoe* is preferred by other editors, the Ms. reading being *heuhe heue*. — 63. **subtilem mitram,** *fine woven head-dress*, formed of a scarf of mixed colors, fastened round the head and under the chin. Rh. — 65. **strophio,** *sash* or *scarf;* rolled into a long, round, and even form (**tereti**), and fastened round the bust, close under the breast. Rh. **lactentis,** *swelling*. — 69. **vicem.** See Lex., *s. v.* I, 3; the object of **curans.** — 73. **quo ex tempore.** Es. thinks that the repetition is purposely introduced to define the moment at which Ariadne's passion began. Cf. vs. 86 and 171. — 74. **curvis,** *winding*, describes the peculiar conformation of Piraeus, which forms three distinct inlets, each of them used as a harbor. But **Piraei** itself is a poetic anachronism for *Phalerum;* since Piraeus as a port dates only from the time of Themistocles. Pr. — 75. **iniusti.** The most ancient legends describe Minos as a just and wise lawgiver, whereas the later accounts represent him as an unjust and cruel tyrant. Dict. Biog. **templa,** *sanctuary*, or *halls of state*. Priam's palace is so called by Ennius. Sn. Some editors read *tecta*.

78. **decus innuptarum,** *the most beautiful of the maidens*. — 80. **quis.** A. 104, *d*; G. 103, Rem.; H. 187, foot-note 5. **angusta,** *of small size*. Es.; *straitened, distressed*. Pr. — 83. **funera nec funera,** a Graecism. Cf. *innuptis nuptiis* quoted in Cic. *De Orat.* III, 58; *insepultam sepulturam*, Cic. *Phil.* I, 2; *Cecropia's living corpses*. Pr.; *a freight of living dead*, i.e. living victims transported in the hearse-like, black-sailed ship of death, like bodies really dead. Es. **nec,** either = *non*, or else used correctively, *and yet not*. — 85. **magnanimum,** not in a good sense, *haughty*. Cf. v. 75. — 88. **alebat,** *was nurturing*, i.e. at the time of Theseus' arrival. Es. — 89. **quales,** i.e. *as beautiful as*, etc. Cf. Cranstoun:

"Fair as along Eurotas' banks the budding myrtles spring."

— 90. **distinctos colores,** i.e. *flowers of various hues*. — 94. **inmiti corde,** *with cruel heart*. **furores,** sc. in the lover's breast. — 98. **fluctibus,** sc. *of passion*. **in . . . suspirantem,** *sighing after, longing for*. Cf. Ovid. *Fasti*, I, 417; VI, 490; Hor. O. I, 17, 19. — 99. **timores,** sc. at the thought of Theseus combating the Minotaur. Es. — 100. **magis . . . auri:**

"More wan of hue
Than the dull sheen of yellow gold she grew." — MARTIN.

Cf. LXXXI, 4: *inaurata pallidior statua;* Ovid. *Met.* XI, 110: *saxum quoque palluit auro*. Pr. remarks that the gold of the ancients being

much alloyed with silver was no doubt of a much paler hue than ours. — 102. **oppeteret praemia,** a case of zeugma. A. p. 298; G. 690; H. 636, II, 1. — 103. **Non ingrata,** i.e. the gods heard her prayer for Theseus' success. **frustra** is explanatory of **ingrata: *Not without return however,*** so that she promised them ***in vain.*** So Es. and Sn. Others take **frustra** with **tamen,** i.e. the granting of her prayer (in the success of Theseus) ultimately led to her ruin. — 104. **succendit.** So Lachmann, Es., and others, after the best Mss.: *kindled* on the lips as on an altar. — 107. **robur,** *heart of oak.* Es. — 109. **et . . . obvia.** So Es. and Pr. after Scaliger. Other emendations of the Ms. reading are *comeis obit obuia; comis obit omnia; et cominus omnia.* — 110. **saevum,** here used substantively. Dg. — 111. **vanis,** i.e. that experience no effect from his blows; *mocking, ineffectual.* Es. — 114. **labyrintheis flexibus.** By the term labyrinth the ancients understood a large mass of buildings connected with innumerable subterranean caverns, streets, and passages, out of which it was next to impossible for a person who had once penetrated into them to return without a guide. Rh. Cf. Virg. *Aen.* V, 588–591, and VI, 27. For an account of the famous Egyptian labyrinth see Dict. Antiq. The existence of the supposed Cretan labyrinth is disbelieved by most modern writers, and the story of it is supposed to have arisen from the existence of some cavern near Gnosus, such as are now found in Crete. — 115. **tecti inobservabilis error,** *the untraceable mazes of the building.* Cf. the epithets Virgil uses: *indeprensus et irremeabilis error. Aen.* V, 591; *inextricabilis error.* VI, 27. **frustraretur,** *should mislead.*

116. **primo carmine,** i.e. the description of Ariadne on the shore of Dia. Es. — 119. *who wept aloud in desperate love for her daughter.* Es. Instead of **lamentata est,** adopted by Conington and Es., other conjectural readings are *laetabatur, used to take joy in.* Lachmann and Sn.; *lentabatur, lingered; letabatur, was dying with grief.* W. and S. — 122. To supply the gap in the Mss. after **eam,** *dulci* and *tristi* have been conjectured; and Lachmann inserts *venerit,* at the beginning of the line. — 124. **ardenti** denotes *intense distress* of mind. — 126. **tum, tum,** *at one time, at another time.* M. 435, *a,* Obs. 3. — 128. **tremuli,** *restless,* the sea described with the epithet best corresponding to Ariadne's own state. — 131. **frigidulos,** *faint chill,* from the effect of grief. Es. **udo ore,** *tear-wet lips.* Sn.

134. **neglecto . . . divum,** sc. to whom he had appealed in his oaths. — 135. **devota,** sc. *poenae, doomed.* — 140. **voce,** i.e. spoken aloud. — 142. **irrita,** *into nothingness;* a case of prolepsis. H. 440, 2. — 143. **Tum iam** = *From that time onwards,* i.e. from the time when Theseus made his false promise to Ariadne. Es. — 144. **speret,** *expect.* **viri**

sermones, sc. when asseverating his love. — 145. **quis** = *nam viris.* — 148. **metuere.** The aoristic use of the perfect. A. 279, *c*; G. 228, Rem. 2; H. 471, 5, note; M. 335, *b*, Obs. 3. — 149. **Certe . . . te eripui,** *At any rate I rescued you,* and therefore have a claim on your gratitude. — 150. **germanum,** sc. the Minotaur. — 151. **fallaci,** *my betrayer.* Sn. **in tempore.** A. 256, *a*; G. 393; H. 429, 1, foot-note. — 153. **neque inlacta terra,** i.e. not even the rites of burial in their most simple shape; which consisted in thrice casting a handful of earth on the remains, and without which the spirit could not gain admission to its appointed abode. Ry. — 155. **conceptum.** For this use of the participle see A. 292, Rem.; G. 667, Rem. 1; H. 549, 5. — 157. **qui reddis.** For the mood see A. 326, *a*; G. 567; H. 517, 2. **pro dulci vita,** sc. given to you in rescuing you from the Minotaur. — 159. **prisci,** *stern, severe.* Cf. Lex., *s. v.* II, B. **parentis,** sc. Aegeus. — 160. **vestras,** i.e. of you and your family. — 162:

"With the water's limpid stream
I would have laved thy snow-white feet." — CRANSTOUN.

— 171. **tempore primo,** *on that first day I saw thee.* Dg. — 173. **dira stipendia,** i.e. the youths and maidens destined for the Minotaur. — 175. **malus,** used substantively. A. 188, Rem.; G. 195, Rem.; H. 441, 2; M. 301, *a* and *c*. — 177. **spe.** For the construction see A. 248; G. 403, Rem. 3; H. 425, 1, 1), note; M. 264, Obs. — 178. **Idomeneos,** *Cretan;* anachronistic. Idomeneus was a nephew of Ariadne. See v. 11, note. The Greek genitive ending **eos** here becomes one syllable. A. 347, *c*; G. 721; H. 608, III. **a** is the interjection. — 179. After **truculentum** the Mss. have *ubi*, which is retained by some editors. **dividit,** sc. *montes.* — 182. **fido,** ironical. **memet,** *myself by myself,* emphatic. — 183. **lentos,** *flexible.* The more the oars bent with the stroke, the swifter the flight. Pr. — 189. **fesso,** *exhausted* by grief. — 190. **prodita,** i.e. *for my betrayal.* — 196. **miserae.** So Lachmann, Haupt, Es., and others. For the construction see G. 340, Rem. 2; H. 381, note 3, 3); M. 236, Obs. 2. After some Mss., Orelli and Schwabe have *misera* as better suited to the metre, avoiding an awkward elision. — 198. **verae,** *sincere* or *just.* — 201. **funestet,** *may he cause death to.* — 205. **horrida,** *shuddering.* — 206. **mundus,** *the heavens, the firmament.*

207. **Ipse,** *On his part,* marks the transition from Jupiter and Ariadne to the subject of the prayer and the punishment. Pr. — 210. **dulcia signa,** i.e. the white sails. Cf. v. 235. — 212. **divae,** sc. Pallas. — 215. Notice the position of **unice.** Theseus was dearer than long life *as* the only son of his father. Es. — 216. **in dubios casus,** *to doubtful ventures.* — 217. **reddite,** *restored.* When Theseus reached maturity, by

the direction of his mother Aethra, daughter of the king of Troezen, he lifted the rock beneath which were the sword and sandals, the tokens left by his father Aegeus, and on reaching Athens was by means of them recognized and acknowledged as his son. — 218. **fortuna,** *ill fortune.* See Dict. Biog., *Aegeus.* — 225. **vago,** *roving.* Ellis, however, interprets it *swaying.* — 227. **carbasus . . . Hibera,** *canvas shaded with Iberia's dusky hues.* Pr. **dicet,** *may proclaim.* So Es. and Sn. after the Mss. Lachmann and Pr. have *decet;* Dg. and Weber, *obscura dicat.* — 228. **incola Itoni,** sc. Pallas, who had a temple at Itonus in Phthiotis. — 229. **nostrum genus,** i.e. of kings to which we belong. **Erecthi.** So the Mss. — 233. **invisent,** *shall come in sight of.* — 236. **gaudia,** here in a causative sense, *the glad sign.* See Lex., *s. v.* II. — 237. **aetas prospera,** *the auspicious day.* Es. is inclined to refer the noun to the life of Theseus. — 240. **nivei,** *snow-capped.* — 241. **arce,** sc. the Acropolis. — 244. **scopulorum e vertice,** sc. to the ground beneath (of course, not into the sea), according to the tradition near the southwest angle of the Acropolis, a spot commanding an extensive view of the sea. Wordsworth: *Athens and Attica.* — 246. **funesta paterna morte,** *made a house of mourning by his father's death.* Sn. — 248. **mente inmemori,** placed between the two clauses as equally referring to either, with the first in the sense of faithlessness to Ariadne, in the second of forgetfulness towards Aegeus. Es. The particle **re** in **recepit** is emphatic, *met with in return.* — 249. **Quae tamen aspectans,** etc., both indicates the fixed despair of Ariadne, which did not heed the lapse of time and the disappearance of Theseus' ship, and suggests the immobility of the figures on the tapestry. Es. — 250. **saucia,** *stricken* with love. See Lex., *s. v.* II.

251. **parte,** i.e. of the embroidered work on the tapestry. Sellar remarks upon this passage, as having inspired one of the masterpieces of modern art — Titian's "Bacchus and Ariadne." **florens,** *blooming,* expressive of his youth and his ruddy complexion, "ever fair and ever young." — 252. **Nysigenis.** Nysa in India was, according to one tradition, the birthplace of Bacchus. — 253. **tuo amore,** *love of thee.* M. 297, *b,* Obs. 1; A. 197, *a*; G. 363, Rem.; H. 396, III, note 2. Cf. Prop. I, 81; Hor. *Epod.* v. 81. — 255. **evohe,** favored by the Mss. rather than *euhoe;* though the latter is adopted by most editors. **bacchantes,** *raving to the cry of Euhoe.* Es. Sn. reads *Quicum* (v. 254) . . . *Bacchantes, the Bacchantes.* Another reading is *Quae tum,* etc. — 256. **Harum,** sc. the *Bacchae,* who were conspicuous in celebrating the festival of Bacchus. — 259. **obscura,** *mystic.* **celebrabant,** *were carrying in procession;* very nearly in its literal sense of *doing something in multitudes.* Cf. v. 287 and 302. **orgia,** *symbols.* Its meaning is determined by the passage of Seneca, *Herc. Oet.,* 592,

which Es. quotes: *Nos Palladias ire per aras Et uirgineos celebrare choros; Nos Cadmeis orgia ferre Tecum solitae condita cistis.* **cistis,** cylindrical baskets or boxes, at first of wicker-work, afterwards of bronze or other costly material, and of elegant workmanship, in which, in solemn procession at festivals, the sacred utensils and other articles used in the rites of Ceres and Bacchus were carried, concealed from the eyes of the uninitiated. Rh. — 260. **audire,** *to understand.* — 261. Notice the alliteration in this and the following line. **proceris,** *upraised.* Lex. It gives the idea of *tapering.* Es. — 262. **tereti,** *rounded.* **aere** = *cymbala,* a musical instrument consisting of two hollow half-globes. — 264. **barbara,** *Phrygian.* Cf. LXIII, 22. — 266. **suo,** *of its own,* referring to **pulvinar.** See A. 197, *b*; G. 295, Rem.; H. 449, 2.

268. **decedere.** See Lex., *s. v.* I, B. 2. — 269–275. This simile is to some extent modelled on *Il.* IV, 422, *et seqq.*, but the details make it quite original. Es. Martin's version is:

> "As when at early dawn the western breeze
> Into a ripple breaks the slumbering seas,
> Which gently stirr'd move slowly on at first,
> And into gurglings low of laughter burst;
> Anon, as fresher blows the rising blast,
> The waves crowd onwards, faster and more fast,
> Floating away till they are lost to sight
> Beneath the glow of the empurpled light,
> So from the royal halls, and far from view,
> Each to his home with wandering steps withdrew."

— 270. **proclivas,** literally *sloping forwards;* with **incitat,** *stirs into slanting ridges.* It expresses the curved form of waves first beginning to rise on a hitherto smooth and windless sea. Es. An instance of prolepsis. See A., p. 298; H. 636, IV, 3. — 271. **sub limina,** *upwards to the threshold.* Es. From the Ms. reading *sublimia* some editors read *sub lumina.* — 272. **tarde** qualifies **procedunt.** — 275. **procul nantes,** *far out at sea as they float.* Es. **luce,** i.e. *the rays* of the sun. — 276. **vestibuli regia tecta,** *the shelter of the royal porch.* Es. Cf. VII, 13 and note. — 277. **at se,** *to his own home.* — 278. **princeps,** *first of all.* — 279. **Chiron** lived on Mt. Pelion. His friendship with Peleus was particularly celebrated. Chiron saved him from the hands of the other centaurs and restored to him the sword which Acastus had concealed; he also informed Peleus in what manner he might gain possession of Thetis, who was doomed to marry a mortal; and was afterwards the instructor of Achilles. — 283. **indistinctis,** *unsorted,* i.e. in which the various kinds and colors of flowers were intermixed. **ipse,** *in person,* indicative of his special interest in the occasion. — 285. **Confestim,** sc. after Chiron. **Penios,** the best-attested reading of the Mss. Es. This river-god was a son of

Tethys, and so came as a relative of Thetis. — 286. **silvae.** "Catullus has shown his usual felicity in seizing on one salient feature of Tempe, its overhanging woods. The vegetation is magnificent, and wherever the slopes are sufficiently gradual, runs far up the mountain sides: it is composed of oak, wild olive, and dwarf ilex, together with a thick undergrowth of agnus castus, palluria, and oleander, while the banks of the stream are everywhere shaded by plane-trees of luxuriant growth." Tozer: *Researches in Turkey.* — 287. **Magnessum,** *of the Magnesian women.* So Es., for the Ms. reading *Minosim*, retained by Sn. Haupt conjectures *Naiasin*, as involving the least change from the Mss., which Es. considers tame and purposeless; and Dg., *Mnemonidum.* **celebranda,** *to be thronged.* Cf. v. 259 and note. — 288. **vacuos,** *empty-handed.* **radicitus,** *torn from the roots.* Es.; *with roots unbroken.* Sn. See A. 148, note *η*; H. 304, IV, foot-note 7; Roby, I, p. 181. — 290. **nutanti,** expresses *the swaying* of its luxuriant mass of foliage. Es. **sorore,** i.e. *the poplar.* — 294. **Prometheus.** The Oceanides, of whom Thetis may be reckoned one, are generally represented in the legend as devoted to Prometheus. — 295. **extenuata vestigia,** *faint traces.* — 298. **natisque,** a case of synapheia. A. 359, *c*, Rem.; G. 714; H. 608, I, note 5. — 299. **caelo.** For the case, see A. 258, *a*; G. 411, 4; H. 412, 2. **te solum,** etc. The absence of Apollo and Diana has been variously explained. Es. thinks it may have been due to the strong feeling of Apollo for Troy and the fact that he was to slay Achilles. Kraft thinks Catullus was here following an Alexandrian account. — 300. **unigenam,** *of the same parent*, i.e. here, *your sister.* Cf. LVI, 53. **Idri,** generally supposed to be a mountain in Caria, sacred to Diana. Es. finds a difficulty in the form of the word, the only forms occurring elsewhere being *Idrieus* and *Idrias*, and suggests that possibly Catullus wrote *Iri*, a town in Trachis, near Mt. Oeta, near which Apollo was worshipped.

303. **niveis,** sc. made of ivory. **flexerunt,** *rested.* — 306. **Parcae.** Cf. the description of the Fates in the tenth Book (617) of Plato's Republic, which Catullus is thought by some to have copied here: *Ἄλλας δὲ καθημένας πέριξ δι' ἴσου τρεῖς, ἐν θρόνῳ ἑκάστην, θυγατέρας τῆς Ἀνάγκης, Μοίρας, λευχειμονούσας, στέμματα ἐπὶ τῶν κεφαλῶν ἐχούσας, Λάχεσίν τε καὶ Κλωθὼ καὶ Ἄτροπον, ὑμνεῖν πρὸς τὴν τῶν Σειρήνων ἁρμονίαν, Λάχεσιν μὲν τὰ γεγονότα· Κλωθῶ δὲ, τὰ ὄντα· Ἄτροπον δὲ, τὰ μέλλοντα. καὶ τὴν μὲν Κλωθὼ τῇ δεξιᾷ χειρὶ ἐφαπτομένην συνεπιστρέφειν τοῦ ἀτράκτου τὴν ἔξω περιφοράν, διαλείπουσαν χρονον· τὴν δὲ Ἄτροπον, τῇ ἀριστερᾷ τὰς ἐντὸς αὖ ὡσαύτως· τὴν δὲ Λάχεσιν ἐν μέρει ἑκατέρας ἑκατέρᾳ τῇ χειρὶ ἐφάπτεσθαι.* — 307. **His corpus tremulum,** *their forms trembling with age.* — 309. **roseo,** *rose-crowned*, the white fillets blending with these chaplets into a sort of *infula*,

which was regularly made of alternate flocks of red and white wool. Another explanation is that the epithets are inverted to express the blending of each color into the other by describing the hair as red and the fillets as white. Es. Sn. renders: *bright with the light of immortality.* — 310. **carpebant,** *were plying.* See Lex., *s. v.* I, B. 2. **rite,** *after their custom.* — 312. **fila,** *the fibres* of the wool. **supinis,** *upturned.* — 313. **prono,** turned downwards. — 314. **turbine,** the *whorl* or *whirl* of the spindle, a small circular wheel or plate of wood or metal, through which the lower end of the spindle was inserted, to give it rotation and assist by its weight in twisting the thread tight. Rh., *s. Verticillus.* — 315. **decerpens,** sc. the rough bits of wool, **lanea morsa.** — 317. **levi,** *thus made smooth.* — 319. **vellera,** *the balls of thread,* now ready for use. — 320. **Haec.** For the form, see A. 101, note; H. 186, I, foot-note 7; Roby, I, p. 128. **pellentes vellera,** *striking the masses* of unspun wool, sc. to loosen the fibres and break up the knots. — 321. **divino,** *inspired, prophetic.* See Lex., *s. v.* II, A.

323. **decus eximium,** *the distinguished honor,* sc. of marrying a goddess. Cf. v. 25. — 324. **opis,** *power, realm.* **nato,** sc. Achilles. — 326. **quae fata sequuntur.** Three interpretations of this clause have been advocated: either, *the destinies which are to come,* with **subtegmina,** *as threads,* as an appositive predicate; or, *which the fates obey;* or, *which follow the course of fate.* Es. thinks it unnatural to separate **quae** from **fata.** — 327. *run, spindles, run, and weave the threads of doom.* Martin. — 330. **flexanimo,** passive, *soul-subdued.* Other readings are: *flexo animo; flexanimo mentem amore, heart swaying,* etc. — 331. **languidulos somnos,** *the soft languor of sleep.* Es. — 334. **contexit,** *has sheltered.* — 340. **vago cursus,** hypallage for *vagi cursus, of the wide-ranging race.* — 341. **flammea,** *swift as flame.* — 346. **periuri,** sc. in falsifying his promise to Myrtilus (the charioteer of Oenomaus) and throwing him into the sea, to whom he had promised half his kingdom, if he should help him win Hippodameia. From the curse of Myrtilus upon the family of Pelops sprang all the subsequent calamities of the Pelopidae. **tertius heres,** sc. Agamemnon. — 350. **incurvo,** the conjecture of Es. for *in civium,* the reading of the Mss., which others change to *in cinerem.* — 358. **passim . . . Hellesponto,** *is carried hither and thither by the swift waters of the Hellespont.* — 360. **tepēfaciet.** The **e** of the antepenult is long here, through the necessity of the metre, but nowhere else. A. 354, *c*; G. 712; H. 594, 6. — 362. **reddita,** *assigned, devoted.* **praeda,** i.e. Polyxena, Achilles' share of the booty of Troy, sacrificed in honor of him. — 367. **solvere.** For the infinitive instead of the gerund after **dederit copiam,** see A. 273; G. 429, Rem. 4; H. 533, II, 3, note 3. Pr. would

either take **solvere** as an epexegetical accusative in apposition with **copiam,** or **copiam dederit** as = *dederit* by itself. **Neptunia vincla,** i.e. the walls of Troy built for Laomedon by Neptune and Apollo. — 374. **iam dudum** is constructed with **cupido,** *long-expectant,* by Hertzberg and Sn.; with **dedatur,** in the sense of *forthwith,* by Es. and Pr. — 379. **discordis,** *estranged from* her husband. — 380. **secubitu,** *separation.* **mittet,** *shall cease.*

382. **praefantes,** *dictating.* The Parcae dictate the set words, which are to be followed by fate. Es. **Pelei,** genitive. Cf. the form **Peleo,** dative, v. 336; with **felicia carmina,** *such strains of happiness to Peleus;* or, *Peleus' happy marriage song.* — 383. **divino,** *prophetic.* — 384. **praesentes,** *in bodily form.* **ante,** *in the olden time.* — 385. **coetu,** dative. G. 67; H. 116; M. 46, Obs. 3. — 387. **templo . . . revisens conspexit,** i.e. *returning . . . sat in his bright shrine and saw.* Sn. Es. adopts Scaliger's explanation that *templo . . . revisens* is an archaism nearly = *templum revisens,* and adds that, of course, where verbs of motion are followed by a local ablative they express not only motion but the rest which follows motion. — 391. **egit,** *drove* before him. — 392. **Delphi,** *the Delphians.* See Lex., *s. v.* II. — 395. **Tritonis,** the name of rivers in Lybia, Boeotia, and Thessaly. Which of them is referred to here is doubtful. **hera,** i.e. Pallas. **Ramnusia virgo,** i.e. Nemesis, who had a temple and statue at Rhamnus. — 398. **cupida,** i.e. *pravis cupidinibus indulgente.* — 402. **liber,** sc. from the constraint of the presence of the son and the possibility of his supplanting his father in the affections of his new wife. Es. **innuptae,** *virgin.* **novercae,** sc. of the children of the previous marriage. Sn. renders: *that he might be free to enjoy the beauty of his yet unwedded second bride.* — 404. For the tense of **verita est,** which, as well as the preceding verbs in the perfect indicative, is introduced by **postquam,** v. 397, see A. 324; G. 563; H. 471, 4. **divos parentes,** *to bring the stain of sin upon her deified parents.* Es. — 405. *right and wrong in guilty madness mingled.* Cranstoun. — 408. **contingi lumine claro,** *to be bathed in the sunlight,* i.e. to appear on earth. Sn. It may also be taken to mean: *to be touched* (by men) *in the broad light of day,* in contrast with being seen in night-visions. Pr.

"The concluding lines of this poem disclose the only vein of conscious reflection which can be traced in all the poems of Catullus. His genuine feeling of ideal purity and beauty forces upon him there the contrast presented by the guilt and utter corruption of his own age." — SELLAR.

XIV.

AN apology for delay in fulfilling a request of his friend Hortalus — probably the celebrated orator Q. Hortensius Hortalus — to send him a version of the βερενίκης Πλόκαμος of Callimachus, which, under the title of *De Coma Berenices*, probably accompanied this poem; and an expression of his grief for the loss of his brother, who had recently died in the Troad, as the occasion of the delay.

This poem was written probably in B.C. 60, and is the earliest elegy of any distinction in the language.

2. **doctis virginibus,** *the muses.* — 3. **fetus,** *fruits, productions.* See Lex., *s. v.* II, B. — 4. **mens animi,** a phrase occurring twice in Plautus and four times in Lucretius. *Animus* denotes the soul as including all its faculties, and is distinguished from *mens*, the thinking faculty, as a whole from one of its parts. D., *s. Anima.* — 5. **nuper** qualifies **alluit. Lethaeo . . . gurgite,** an adjunct of **manans.** — 8. **obterit,** *crushes, presses upon.* — 9. This line is omitted in almost all the Mss., and Mo. calls it a barbarous, ungrammatical interpolation. Lachmann and others insert here several lines from *Carm.* LXVIII as the best way of remedying the abruptness of **Alloquar,** etc. **audiero:** Es. thinks the future perfect gives the notion of a moment of time, or possibly that of a second action included in the first, and translates: *shall I never speak with thee, and in speaking hear thee talk of what thou hast done.* To fill the gap after **tua,** *facta, verba,* and *fata* have been suggested. — 12. **tua morte,** an adjunct of **maesta. tegam,** the reading of most Mss., retained by Es., and rendered by him, *I will muffle or veil in silence;* by Pr., *I will pour in secret,* sc. as the nightingale under the thick foliage. The reading *canam* is adopted by Lachmann and by Mo., whose criticism upon the rendering of Es. is: "As if the nightingale ever muffled or veiled in silence its song, or as if *tegam carmina* had any meaning at all." — 14. **Daulias,** i.e. Procne, who was changed into a nightingale, or, according to some, into a swallow. Dict. Biog. — 15. **Sed** introduces the apodosis or principal clause of the sentence, which had been interrupted by the parenthesis in vs. 9–14. H. 554, IV, 3; M. 480. — 16. **expressa,** *translated.* Battiadae, the poet Callimachus, a son of Battus of Cyrene. — 17. **tua dicta,** i.e. probably a request of Hortensius for a gift of some such literary work as the *De Coma Berenices.* **nequicquam credita,** i.e. faring no better than if they had been *vainly consigned,* etc. Pr. — 18. **effluxisse meo animo,** *have vanished from my memory.* — 19. **munere,** i.e. *by*

way of, or, *as a gift*. **malum**, often given as a love-token. — 20. **procurrit . . . excutitur**, *escapes from her innocent bosom, which, laid in a fold of the poor thoughtless girl's soft robe, is shaken out*. Sn. — 23. **atque** introduces in the form of an emphatic concluding clause a sudden and unexpected catastrophe. Es. — 24. **huic** is in contrast to **illud**. **conscius**: see Lex., *s. v.* II, B.

XV.

To C. Licinius Macer Calvus, the orator and poet, on the death of Quintilia his wife.

1. **sepulcris**, put for *the dead buried in* them. — 3. Instead of **quo** many editors read *quum*. **desiderio** is in apposition with **dolore**. — 4. **missas**, *lost*. Mo. prefers the reading *amissas*, on the ground that *mittere* never has the force of *amittere*. Cf. Cranstoun's version:

"Calvus! if from our grief aught can accrue
The silent dead to solace or to cheer,
When fond regret broods o'er old loves anew,
And o'er lost friendships sheds the bitter tear
Oh! then her grief at death's untimely blow
To thy Quintilia far, far less must prove
Than the pure joy her soul must feel, to know
Thy true, unchanging, ever-during love."

"These elegiac lines, in which Catullus comforts his friend Calvus for the loss of Quintilia, bear witness to the strength and delicacy of his friendship, and along with others of his poems make us feel that the life of pleasure in that age was not only brightened by genius and culture, but also elevated by pure affection and unselfish sympathy." — SELLAR.

XVI.

WRITTEN on his Bithynian tour at Rhoeteum, the burial-place of his brother.

2. **inferias**. Oblations called *inferiae*, which consisted of victims, wine, milk, honey, flowers, etc., were regularly made at the tombs of near relatives, by their surviving kindred, from feelings of affection. Ry. — 3. **munere mortis**, i.e. *quod mortuis offertur*. Dg. — 6. **indigne**, sc. because the death was premature. — 7. **tamen**, i.e. as some compensation, though a poor one. Es. **interea**, i.e. perhaps, *till I can do more*. Sn. — 8. **munere**. See XIV, 19, note. — 10. **in perpetuum ave atque vale**,

the solemn words of farewell to the dead, uttered at the conclusion of the *inferiae*.

"Brother! o'er many lands and oceans borne,
I reach thy grave, death's last sad rite to pay;
To call thy silent dust in vain, and mourn,
Since ruthless fate has hurried thee away:
Woe's me! Yet now upon thy tomb I lay,
All soaked with tears for thee, thee loved so well,
What gifts our fathers gave the honored clay
Of valued friends; take them, my grief they tell:
And now, for ever hail! for ever fare-thee-well!" — CRANSTOUN.

"Catullus' words in reference to this great sorrow, in all the poems in which he speaks of it, are full of deep and simple human feeling. He does not venture to comfort himself with the hope, which he suggests to Calvus in the lines on the death of Quintilia, of a conscious existence after death; but he resolves that his love shall still endure even after the eternal separation from its object." —SELLAR.

NOTES TO LUCRETIUS.

INTRODUCTION.

T. LUCRETIUS CARUS was born near the close of the year 99 B.C., or early in the year 98; but the place of his birth and his parentage are unknown.

He speaks in his poem of the Latin as his native language (I, 831; III, 260); and it has been inferred from his gentilic name, which does not seem to have become common in other parts of Italy, that he was descended from one of the most ancient patrician houses of Rome, famous in the early annals of the Republic. Sellar remarks:

> "The whole tone of his poem indicates his position as that of a man living in easy circumstances and familiar with the life of pleasure and luxury, though repelled by it; and so he must have belonged either to a senatorian or to one of the richer equestrian families."

Lucretius was an intimate friend of C. Memmius Gemellus, upon whose staff, when propraetor of Bithynia, Catullus served, and who was consul in 54 B.C. Of about the same age, it has been conjectured that they were associated in their early education and were held together by their common literary tastes, for Memmius was eminent in literature and oratory, though he became notorious for his profligacy; and to him Lucretius dedicated his one and only work.

Respecting his literary studies, the only source of information is his poem, in which he shows himself a profound student and admirer of Epicurus and Empedocles, makes frequent allusions to the Stoics, discusses doctrines of the philosphers Democritus, Anaxagoras, and Heraclitus, not only mentions Homer among the poets as *sceptra potitus*, but imitates him and Euripides in numerous passages, pays graceful tribute to his countryman Ennius in the words

> "Ennius ut noster cecinit qui primus amoeno
> detulit ex Helicone perenni fronde coronam,
> per gentis Italas hominum que clara cluerat" — I. 117–119,

and discloses throughout the work, in his diction and rhythm, an intimate acquaintance with the writings of that poet, and in his account of the plague at Athens follows closely the language of Thucydides.

It is evident that Lucretius lived a very secluded life, for no mention is made of him in his lifetime by any of his contemporaries; nor are any other facts respecting him certainly known, except that he died October 15, B.C. 55.

As to the credibility of the statement of Jerome (in his additions to the Eusebian chronicle) that Lucretius' work was composed during the lucid intervals of insanity occasioned by a "love potion," and that he committed suicide, the opinions of recent critics are divided. Teuffel urges caution against any rash acceptance of these statements. Lachmann and Cruttwell find nothing incredible in the story, the latter adding that it "may perhaps meet with a qualified acceptance." Munro seems to doubt, and refers to Sellar's examination of the story, who remarks that it can neither be verified nor refuted. He is, however, inclined to accept the account "as a meagre and distorted record of tragical events in his life."

Some of the personal characteristics of Lucretius of which Sellar finds indications in his writings — "some glimpses of his habitual pursuits and tastes, indirect traces of the impression produced upon him by the age in which he lived" — are as follows:

"The tone of many passages in the poem clearly indicates that Lucretius, though taking no personal part in politics, was profoundly moved by the effects which they produced on human happiness and character. Thus the lines at III, 70–74 recall the thought and spectacle of crime and bloodshed presented to him in the impressible years of his youth; and other passages are an immediate reflection of the anarchy and alarm of the times in which the poem was written.

"One general impression received from his poem is that of a man who, from a strong distaste to the life of action and social pleasure, deliberately chose the life of contemplation.

"Some illustrations of his argument imply that he had not always been a stranger to the enjoyments of city life, and that they attracted him by a certain fascination of pomp and novelty. But such illustrations are rare when compared with those which speak of a life passed in the open air, and of intimate familiarity with many aspects of nature. Many bright illustrations of his argument tell of hours spent by the sea-shore; other passages show his familiarity with inland scenes, — with the violent rush of rivers in flood or their stately flow through fresh meadows; or, again, with all the processes of hus-

bandry, the growth of plants and trees, and the ways of flocks and herds in their pastures; or, again, some foretaste of the modern passion for the mountains; while the mention of companionship in some of his mountain wanderings and in other scenes enables us to think of him as not separated from other men in the daily intercourse of life by an unsocial austerity.

"His dominant impulse is the ardent desire to emancipate human life from the fears and passions by which it is marred and degraded; and he has more of the zeal of a religious reformer than any other ancient thinker except Socrates. It is the constant presence of this practical purpose, and the profound sense which he has of the actual misery and degradation of human life, and of the peace and dignity which are attainable by man, that impart to his words the peculiar tone of impassioned earnestness to which there is no parallel in ancient literature.

"In various passages appears his consciousness both of the greatness of the work on which he was engaged and of his own power to cope with it. Without disowning the passion for fame, he manifests great delight in the exercise of his art, and reveals the thoroughness and devotion of a student, and the absorbing interest with which he carried on the work of inquiry and of composition.

"In his fortitude, his superiority to human weakness, his seriousness of spirit, his dignity of bearing, he seems to embody the great Roman qualities, *constantia* and *gravitas*. But he also combines a poetic freshness of feeling, a love of simple living, an independence of the world with a tenderness and breadth of sympathy and a power of sounding into the depths of human sorrow such as only a very few among the ancients — Homer, Sophocles, Virgil — and not many among the poets or thinkers of the modern world have displayed. In no quality does he rise further above the standard of his age than in his absolute sincerity and his unswerving devotion to truth."

The *De Rerum Natura* of Lucretius is a didactic poem in hexameter verse in six Books; which was left at his death unfinished, as Lachmann has proved.

From Jerome's statement *aliquot libros quos postea Cicero emendavit*, it has been supposed that Cicero both corrected it and superintended its publication; and a passage in Cicero's letter* to his

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* *Lucretii poemata ut scribis ita sunt multis luminibus ingenii multae tamen artis sed cum veneris virum te putabo si Salustii Empedoclea legeris hominem non putabo. ad Quint.* II, 11.

Nearly all editors insert *non* before *multis*. Instead of this, Munro suggests the change of *sed cum veneris* to *esse cum inveneris*; or, if *non* should be inserted at all, he (and Sellar also) would place it before *multae*, or would insert *etiam* before *artis*. Munro and Sellar are also of the opinion that the Ms. reading may be correct, and that the passage may be a short summing up of some criticism of Quintus, thus: *I agree with you that there is much genius in the poem of Lucretius, and (though this is less apparent) much art.*

brother Quintus, of February, 54 B.C., shows that he had read the poem, and (if the letter is correctly interpreted by Munro and Sellar) that he had a high appreciation of the genius of its author. But respecting the question of Cicero's editorship there has been a good deal of discussion and doubt. Munro (*Lucretius*, p. 298–300) maintains the affirmative of the question. Cruttwell (*Hist. of Rom. Lit.*, p. 221) holds to the negative. Sellar (p. 278–281) argues both sides of the case, and "suspends judgment."

The object of this poem of Lucretius was to interpret the meaning and explain the operations of the power underlying and producing all natural phenomena in those spheres of action that most directly affect human welfare. In particular: It aims to free men from a superstitious fear of the gods and from the passions and weaknesses to which they become subject, particularly the fear of death, by means of certain philosophical truths and the moral precepts connected with them, exhibited in poetic form.

The first two Books set forth in systematic form *certain fundamental principles of the atomic philosophy* as set forth by Democritus and adopted and developed by Epicurus. *The remaining four apply these philosophical principles* to the true explanation of nature, in order to overthrow the false notions which are the chief source of the evils of mankind. The third Book discusses the nature of the human soul. The fourth (which is in part supplementary to the third, and is in an incomplete condition) treats of the nature of the senses, the passion of love, and the images thrown off from all bodies. The fifth explains the origin of the heavens, of the earth, of vegetable and animal life upon it, and the origin and the progress of mankind from the primitive savage state to the arts and usages of civilization. The sixth (which is also unfinished) describes and accounts for certain natural phenomena — earthquakes, volcanoes, tempests, thunder-storms, etc., and ends with an account of the memorable plague at Athens.

The substance of Sellar's presentation of Lucretius' philosophical doctrines, and of his ethical teachings, is as follows:

"While Lucretius teaches that the gods and goddesses of the popular mythology were creations of the imagination out of physical phenomena, or moral ideas, or ancient events, or were human beings deified at death; and while he even denies the doctrine of a divine providence and of future retribution (because he identifies all religion with the cruel or childish fables of the

popular faith in a capricious tyranny of the gods over the world), and that there is any virtue in outward worship, rites, and offerings; yet many passages show or imply that he believes in the existence of superhuman intelligences, the embodiment of what is right and pure and noble in man, composed of the finest and purest essence, exempt from death, superior to passions and desires, and dwelling forever in untroubled serenity and in unclouded light. Their abode he beautifully describes in Book III. The universe, however, has not been created and is not regulated by them.

"*But all things have their origin in* and are composed of certain minute solid atoms, always existing, indestructible, infinite in number, various in form, imperceptible to the senses, capable of certain combinations with each other brought about by their perpetual motion in space, and causing the growth and change of all things. Into these, all things now existing are ultimately resolved, and out of them new forms continually arise. These original particles he calls *primordia, materies, corpora genitalia, semina rerum, corpora prima.**

"This theory of atoms is really deduced from and has involved in it and underlying it the idea of universal order or law and causation in nature. This idea is prior to and the condition of the principles enunciated in the first and second Books, although the *fact* of universal order is supposed to result from these properties of atoms. Thus the real subject of the poem is *maiestas cognita rerum* — the discovered majesty or order of the universe. And the corner-stone of the argument is, that no existing thing was formed out of nothing, nor any change or event brought about arbitrarily by divinities with the passions or caprices of men; and that all existing things and changes are not the result of chance, but of certain regular and orderly processes, dependent upon certain primal conditions.

"But Lucretius's idea of law in nature also implies, at least, the further idea of power. A secret force, analogous to volition in man, is conceived to be inherent in these primal atoms. With unconscious inconsistency with the blind and dead materialism on which his philosophy professes to be based, he tacitly assumes the presence of a secret faculty in the atoms distinct from their other properties. And thus he is led up (whether or not this is consciously realized by him) to the broader and higher idea of will.

"In his idea of nature there is implied the idea of a concealed omnipotence pervading the world; and to this nature he attributes not only life but creative

* The germ of *the atomic theory* is attributed to Leucippus, was next taught by Democritus, and fully developed by Epicurus. But his works are lost to us; so that this most astonishing fruit of ancient thought, which has been adopted and substantiated by modern experimental science, is to be found fully described only in Lucretius's poem. The propositions in which he has stated this theory anticipate some recent scientific discoveries in a most marvellous way. His doctrines of the existence of atoms and their indestructibility, and of their incessant motion, is now accepted by science as certainly true. His proposition, that matter was never more or less dense than it is now, and that the atoms always move with the same velocity, foreshadows the modern doctrine of the conservation of energy. And Lucretius must be allowed great merit in having taught that the motion of matter was as indestructible as its material existence. — *North British Review.*

power and a governing power, in many passages. In many places, too, the imagination, which recognizes the presence of infinite life and harmony in the world, endows the great forces of this mysterious power with personal and human qualities — consciousness and will. This is done with the license indeed of poetry, but yet with an unconscious acknowledgment of some attribute analogous to will, in a power independent of and superior to man; as in the invocation, where it is identified with the goddess of love. The expressions *rerum natura*, *summa rerum*, etc., are often used to denote this power — the all-pervading source of life, the creator and sustainer of all order and beauty.

"This doctrine of Lucretius, though antagonistic to the popular religion, is not atheistic nor pantheistic; it is not definite enough to be theistic. It is rather the twilight between an old and a new faith. The new attributes he attaches to nature, as an organic whole, are independent of and ultimately inconsistent with the principles of the atomic philosophy. The higher conception of God was neither consciously accepted nor consciously denied by him. So, there is in his denial of the popular faith the latent germ of a higher and more rational belief. The sense of *will*, active force and individual life, ever present in the poem, comes nearer to an unconscious, half-realized theism than to the pantheistic conception of nature and of human life.

"The human soul or vital principle, Lucretius teaches, is *material*; composed of the finest atoms, but born and growing with the body, united with it as perfume with incense, and perishing with it. It is made up of two parts — the *animus* situated in the breast, the *anima* united with it, but diffused through the whole body. The *animus* is like the pupil of the eye, the least hurt to which destroys the sight; the *anima* is like the rest of the eyeball, much of which may be cut away and the sight continue.

"*The ethical teachings of Lucretius* are moulded by this idea of law in nature. Though the fortunes of life and individual characteristics are the effects of the varied combinations of atoms, yet when once reason and knowledge have resulted they make man capable of freedom and virtue; which he actually attains by conformity to the order and law of the universe, and has thus the power to live a life worthy of the gods.

"He therefore insists on this obedience as the one good which man needs, and as producing the real pleasure which Epicurus taught was the true end of life. 'Life may go on without corn or wine, but not without a pure heart.' He describes how the worst evils of life spring out of the corruption of the heart; and aims 'to cleanse men's breasts with truth-telling precepts and fix a limit to passion and fear, and to point out the chief good and the path leading to it.' He therefore delineates and illustrates the evils of the passions to which men were most subject in his age — ambition, greed of wealth, and sensual pleasure. No sentiment is more powerfully enforced than the happiness and dignity of plain living, the inability of riches and luxury to give real enjoyment, and the terrible evils they had often brought upon men's characters; and he expresses bitter hostility towards love degraded and sensualized, and emphasizes its unmanliness and the ultimate wreck of character which it causes.

"Even out of his doctrine that the soul perishes at death he draws lessons

of morality, in the last part of Book III. One of these is the necessity of virtue for man's welfare; for the fear of death and what lies beyond is the inevitable effect of an evil course of life and a guilty conscience, and cannot be thrown off except by virtuous living. Another is fortitude, and resignation to that which is the common lot of all. A third is the importance of making the most of life in the best sense, since this life is all we have. Still another is the certainty that wrong-doing is overtaken by retribution in this life, in the necessary misery of a character morally diseased and discordant with itself. The scorpion stings of conscience he vividly depicts, ending with the declaration that 'the life of the wicked is the woe of Acheron.'"

The chief poetic excellences of this work are to be found in the introductions to the several Books, particularly the first and second in the impassioned and lofty tone of earnestness with which at intervals he applies and enforces the practical teachings of his philosophy; in his eloquent appeals for the reception of truth and virtue and in those not infrequent digressions — "rich and quiet resting places in the toilsome march of argument" — which consist of descriptions of natural scenery and phenomena and interpretations of them, and sketches of various experiences in human life, with comments upon them.

The fifth Book not only furnishes some of the finest illustrations of his poetic abilities, but, from its unity of design, the nature of its special theme, the completeness with which that is treated, the lofty imaginative power and luxuriance of imagery displayed in it, may properly claim for itself the rank and title of an Epic. Opening with a laudation of Epicurus for the great value of his philosophy a statement of the connection between the particular subject of this Book and the general principles already established, and the inference from them that the earth is not eternal nor fashioned by the gods, but the product of nature built up by certain laws from the ultimate atoms and therefore having a beginning and destined to have an end, he proceeds to sketch its "wondrous past" from the dawn of creation, with its most striking phenomena, beautiful, awful or grand, and the history of man, — a broader and loftier theme for a true Epic than the career of any one race of men, short lived and limited within narrow geographical bounds in its career.

The picture he draws of chaos and of the transition to the order and beauty of creation which succeeded, has been compared to the opening symphony of Haydn's oratorio, where the same thing is represented to the ear by the harshest discord of which the orches

tra is capable, subsiding and melting into the most melodious music; and it has been styled "the most magnificent that ever flowed from human pen." The description of the seasons far surpasses Thomson's finest lines upon them, of which it may have been the model. After sketching the primitive life and manners of mankind, he traces the progress of civilization, of religion, and of the various forms of government from their rudest beginnings; in the spirit of a true Roman who had inherited the ancestral virtues, setting forth the family as the beginning and the grand means of human enlightenment, and associating with it music, as a powerful auxiliary in elevating the race from barbarism to civilized life.

It is with reference to such portions of the poem as these that Niebuhr declares that "Lucretius holds the first place among Roman poets in sublimity"; that Sellar calls him "the great contemplative poet of antiquity"; and that Schlegel remarks that "Lucretius has shown himself a glorious painter of nature, and as nature's own minstrel surpasses all the bards of antiquity"; adding that "in didactic poetry the Romans surpassed their predecessors the Greeks."

"*The poetical style* of Lucretius," Sellar remarks, "is chiefly marked by freshness and fulness of meaning, and by a daring energy in the use of metaphorical expressions. Few poets convey so much meaning by the use of simple words expressive of the full and literal truth of things.

"There is much roughness and inequality in the artistic execution of the poem. A few passages indeed show the finest sense of harmony, and are finished in a style scarcely, if at all, inferior to that of Virgil, such as the introductions to the first three Books. But long passages in the poem approach almost as near to the roughness of Ennius. Even the greatest passages are characterized by a monotony of cadence, implying inferior skill in rhythm to that of his greatest successor. Yet there is a kind of grandeur and dignity even in the monotony of the verse, varied as it is by occasionally deeper and more majestic tones, or falling into a softer and more harmonious cadence, as the argument sweeps through the sublimer or the serener and more beautiful phases of his subject."

"Many of the older and clumsier forms are to be met with in his lines. There are some irregularities of construction; numerous compounds expressive and forcible, but often not euphonious, manufactured to suit the necessities of the thought, and some of them adopted by no other writer; not unfrequently the use of words in an antiquated sense or one peculiar to him; occasionally, a harsh succession of sounds, a heaviness of movement through the line, and an apparently needless repetition of epithets. Yet he more than compensates for all these defects by such an ingenious grouping of words as to make the thought

luminous, by compound epithets which are picturesque and impart conciseness and strength, and by a diction stately and majestic."

"His language is Thucydidean in its chiselled outline, its quarried strength, its living expressiveness. His style is fresh, strong, and impetuous, but frequently and intentionally rugged. Repetitions occasionally wearisome, and prosaic constructions occur. Poetry is sacrificed to logic in the innumerable particles of transition, and in the painful precision, which at times leaves nothing to the imagination of the reader. But his vocabulary is not prosaic; it is poetical to a degree exceeding that of all other Latin writers, while his Latin has the purity of that of Cicero or Terence. His poetical ornaments are those of the older writers. Archaism, alliteration, and assonance abound in his pages." — CRUTTWELL.

BOOK I.

LINES 1–43 of the poem are an invocation of Venus, as a symbol of the all-pervading living force of nature, and as the legendary mother of the Romans; which relations are vividly contrasted in the first line.

1. **Aeneadum genetrix,** both poetical words. **divom.** A. 40, *f*; G. 29, 3; H. 52, 3. **voluptas,** the abstract for the concrete, *delight, darling*. See Lex., *s. v.* II, A. — 2. **alma,** *increase-giving*, has a peculiar force with reference to all that follows. **labentia,** descriptive of their smooth and easy motion. — 3. **terras,** the plural of the accusative and ablative used by L. oftener than the singular, of the earth as an extended surface or a solid mass. **frugiferentis.** M. 43, 2; A. 87, *c*; H. 157; Roby, I, 419. — 4. **concelebras,** *fillest with life*, Lex.; *with thy presence*, and thus performest the part of a multitude — which is the first meaning of the word. This sense also implies that of *peopling*. — 5. **lumina,** the plural more frequent in the nominative and accusative in L. to express the sunlight. — 7. **daedala,** here passive, *artificially fashioned, variegated*. For its use in the active sense see IV, 551: *verborum daedala lingua*; and v. 234. — 8. **summittit,** *causes to spring up*, a favorite word of L. in this sense.

With these lines cf. Spenser, *Faerie Queene*, Book IV, Canto X, 44:

"Great Venus! Queene of beautie and of grace,
The ioy of gods and men, that under skie
Doest fayrest shine, and most adorne thy place;
That with thy smyling looke doest pacifie
The raging seas, and makst the stormes to flie;
And, when thou spredst thy mantle forth on hie,
The waters play, and pleasant lands appeare,
And heavens laugh, and al the world shows ioyous cheare."

— 10. **Quae.** M. 448; A. 201, *e*; G. 612; H. 453. — 11. Mo. queries whether **dias** can mean either *bright* or *open*, according to all its analogies in Latin, Greek, and Sanskrit. Cf. *dia voluptas*, II, 172, and *pastorum . . . otia diva*, V, 435 (1389), the only other passages where it occurs. **luminis oras,** a favorite phrase to denote the line or border which divides light from darkness, being from non-being. — 13. **scribendis versibus,** dative of purpose. A. 299; G. 430; H. 544, 2, note 2. — 14. **de rerum natura.** This title L. doubtless gave to his poem in imitation of Epicurus' great work περὶ φύσεως in thirty-seven Books, of which only some fragments are extant. The same title was given by Empedocles to his chief poem in three Books, which must in some degree have served L. for a model. These two words with *corpus* and *ratio* occur with curious frequency in L. *Natura* is sometimes an active force or agency; sometimes an inert mass; sometimes an abstract term; sometimes as in I, 419, it seems synonymous with the *omne*. *Res* has (with this author) many abstract meanings; but as a physical term it signifies composite things in being, in contradistinction to the *primordia* or *corpora prima* out of which things are made, I, 420, 449, 504 being apparent rather than real exceptions. *Natura rerum* is therefore coextensive with the *summa rerum*, comprehending the infinity of worlds in being throughout the *omne*, and denoting sometimes the *summa* itself, sometimes that universally pervading agency by which the *summa* goes on. Often *natura* means the inner nature and essence of things. Mo. 15. **Memmiadae,** a hybrid word like *Scipiadas*. See A. 164, *b*; H. 322; M. 183. The apparent contradiction between this opening address and the philosophical principles of L. has been variously accounted for. The most satisfactory explanation is that of Sellar:

"The mysterious power here addressed is identified with the Alma Venus of Italian worship, — the abstract conception of the life-giving impulse, the operations of which are most visible in the new birth of the early spring, — and with the Aphrodite of Greek art and poetry, — the concrete and passionate conception of the beauty and charm which most fascinate the senses. If nothing more was meant in the opening lines of the poem than a fanciful appeal to one of the Deities of the popular belief, it might with justice be said that some of the finest poetry in Lucretius directly contradicted his sincerest convictions.

"But the language in which she is addressed clearly proves that the '*Alma Venus*' of the invocation is not an independent capricious power, separate from the orderly action of Nature. She is emphatically addressed as a Power, present through all the world. She is not only omnipresent, but all-creative and all-regulative. To this mysterious Power, from whom all joy and loveliness are silently emanating, the poet (remembering at the same time that the friend to whom he dedicates his poem claims especially to be under the protection of that Goddess with whom she is identified) prays for inspiration. If to regard this passage as merely an artistic ornament of the poem would be unjust to the sincerity of Lucretius as a thinker, to regard it merely as a piece of elaborate symbolism would be still more unjust to his genius as a poet. It is

a truth both of thought and of imaginative feeling that there is a pervading and puissant energy in the world, manifesting itself most powerfully in animate and inanimate creation when the deadness of winter gives place to the genial warmth of spring, manifesting itself also in the human spirit in the form of genius, calling into life new feelings and fancies of the poet, and shaping them into forms of imperishable beauty. Whether consistently or inconsistently with the ultimate tenets of his philosophy, the poet, in this invocation, seems to recognize, behind these manifestations of unconscious energy, the presence of a conscious Being with which his own spirit can hold communion, and from which it draws inspiration."

18–29. A statement of the subject of the poem, in the form of an invitation to Memmius to attend while the nature of the first elements of things is explained. It is thought that the first part of the first sentence must have been a dedication to Memmius, which was crowded out by the preceding six lines (vs. 44–49), which are an interpolation.

18. **Quod superest.** *To proceed to what remains;* a favorite expression of L., and often put in the middle of a sentence at the beginning of the apodosis as here. **vacuas auris.** Cf. Quint. *Instit.* X, 1, 32; *illa Sallustiana brevitas qua nihil apud aures vacuas atque eruditas potest esse perfectius.* **sagacem,** a favorite epithet in L. of *animus* and *mens:* the metaphor is from the scent of dogs. — 19. **veram ad rationem** = *Epicuri philosophiam. Ratio* is as common, and has as many meanings in L. as in Cicero. Cf. v. 22, *system*, v. 27, etc. — 23. **incipiam,** *I will attempt.* **primordia,** *the first beginnings*, (often as here with **rerum**), is here declared by L. to be his distinctive term for *the atoms*, or *first elements of things.* In the following lines he mentions several synonyms; as *materies, corpora genitalia*, or *prima, semina rerum.* In other places he also uses *corpora* alone, with *rerum*, and with *materiai, corpuscula, semina* alone; also *elementa.* None of these terms are used by him in the singular to denote *one atom*, except *corpus* once or twice. — 24. **unde** = *ex quibus.* — 25. **quove** = *et in quae.* — 26. **quae** refers to **primordia. genitalia . . . rebus** = *corpora quae sunt genitalia rebus.* On the construction see M. 241, 3; A. 226, *b*; H. 384, 4, note 2. — 27. **reddunda in ratione,** *in explaining their reason.* — 28. **usurpare,** *to name* or *call habitually.* — 29. **primis,** in apposition with **illis** = *illis ut primis.*

30–47. Praise of Epicurus for having been the first to discover the groundlessness of a superstitious fear of the gods, the sinfulness of which fear is illustrated in vs. 52–69, by a vivid picture of the sacrifice of Iphigenia. — 30. **ante oculos,** i.e. plain for all to see. **iaceret,** *lay prostrate.* See Lex., *s. v.*, II, C. — 31. **religione.** It is inferred from L.'s use of the phrase *religionum animum nodis exsolvere* (I, 931 and IV, 7), that he supposed *religio* to be derived from *religare.* But cf. Cic. *De Nat.*

Deorum*, II, 28: *Qui autem omnia, quae ad cultum deorum pertinerent, diligenter retractarent et tamquam relegerent, sunt dicti religiosi ex relegendo, ut elegantes ex eligendo, ex diligendo diligentes, ex intellegendo intellegentes; his enim in verbis omnibus inest vis legendi eadem, quae in religioso; II, 3: *religione, id est cultu deorum; De Invent.* II, 53, 161: *Religio est, quae superioris cuiusdam naturae (quam divinam vocant) curam, caerimoniam affert;* and A. Gellius (IV, 9), who copies a line quoted by Nigidius Figulus, the Pythagorean philosopher contemporary with Cicero, from an ancient poem: *religentem te oportet esse, religiosus ne fuas.* Schoemann, in his commentary upon Cic. *De Nat. Deorum*, asserts that "this verse cannot be held to warrant the derivation given by Cicero, as *religens* is not a current word, but one manufactured by the poet to suit that derivation"; and with Corssen assumes the stem LIG = *to bind.* But Curtius, Vaniçek, and the lexicons of Klotz and Georges endorse Cicero's derivation. Fick also traces *religio* to a root signifying *to care for, to trouble one's self for.* — 33. **super mortalibus instans,** *standing over mortals being herself above.* — 34. **Graius homo,** sc. Epicurus. — 36. **fama,** *the story*, the traditional belief. — 38. **inritat,** perfect tense. See A. 128, *a*; H. 235; Roby, I, 662. — 41. **flammantia . . . mundi,** denotes the fiery orb of ether that forms the outer circuit of the world. See V, 132–145 for a full description of its nature. Cf. Gray: "*the flaming bounds of space and time.*" — 42. **omne . . . peragravit,** an emphatic oxymoron: *he traversed* in thought *the immeasurable universe.* **mente animoque,** a mere poetical tautology. Cf. III, 84: *animum dico, mentem quam saepe vocamus.* — 45. **alte . . . haerens,** a metaphor from a stone pillar as a boundary between two estates. — 46. **pedibus subiecta.** Cf. Virg. *Georg.* II, 490–492, where he clearly refers to Lucretius:

> "Felix, qui potuit rerum cognoscere causas,
> Atque metus omnes et inexorabile fatum
> Subiecit pedibus strepitumque Acherontis avari."

50. **quod,** the old ablative, originally with the sense of *qua re, quam obrem*, and the like. Ritschl; with **contra,** *whereas on the contrary.* But see H. 453, 6; Roby, II, 1897 and note; and cf. Cic. *De Senect.* XXIII, 84; *De Amicit.* XXIV, 90. **illa,** emphatic in a bad sense. — 52. **Trivial.** See Catullus VIII, 15, note. — 53. **Iphianassai.** For the form see A. 36; G. 27, Rem. 1; H. 49, 2. — 54. **prima virorum.** See A. 216, *b*; G. 371, 7; H. 397, 3, note 5. — 55. **infula,** a flock of wool dyed red and white, and knotted at regular intervals with a riband (*vitta*), so as to form a long fillet. It was worn as a diadem round the head, with long ends hanging down on each side, by the vestals and other members

of the priesthood; and by the victim (*hostia*) when dressed out for the sacrifice. Rh. **comptus** = *comptas comas*, governed by **circum** in composition. Holtze. — 56. **pari parte**, almost an adverb = *pariter*. — 58. **hunc propter.** See G. 680, 3; H. 569, II, 1. — 60. **genibus summissa**, *let down by her knees;* though just possibly, *at the knees of others.* **petebat**, more graphic than the perfect. — 61. **in tali tempore.** See A. 256, *a*; G. 393; H. 429, 1. This use of *in* occurs more than twenty times in L. — 63–68. Notice the studied ambiguity in the terms common to marriage and to sacrifice; and the studied contrast between the youth and innocence of the victim and her cruel fate. — 63. **sublata**, used of the ceremony of taking the bride by violence from her mother; **tremibunda**, to express at once the trembling of the victim and the fluttering anxiety of the bride. — 64. **deducta**, said of the victim, and also of escorting the bride to her husband. — 65. **perfecto**, *having been completed.* **comitari**, passive. **Hymenaeo**, *the nuptial song*, chanted while the bride was escorted in procession from the home of her parents to that of her husband. Ry. — 67. **maesta**, made emphatic by its separation from **hostia** and its position between **mactatu** and **parentis** — the father who should have given away the bride. — 68. **exitus**, sc. of the fleet from Aulis. "The beautiful picture of the sacrifice of Iphigenia is conceived with the finest plastic and pictorial power." Sellar.

70–72. These verses are repeated in the 2d, 3d, and 6th Books, and form in fact the keystone of Epicurean physics: The knowledge of nature is desirable, not for itself, but in order to overthrow ignorance and superstition. — 70. **igitur**, i.e. well then, to come to my subject, difficult as it is in Latin. **terrorem animi tenebrasque** refers to all that precedes, from v. 30. — 72. **species**, is the outward form and *aspect;* **ratio**, the inner law and *principle* after which nature develops itself, **naturae ratio** being a translation of Epicurus' Φυσιολογία. — 73. **Principium**, *the first principle.* **cuius**, sc. *naturae;* here monosyllabic. — 74. **nullam . . . gigni.** Cf. the language of Tyndall: "Neither in the organic world nor in the inorganic is power produced without the expenditure of other power." — 81. **et . . . et** explain **quod sequimur**, *what we are seeking.* These two verses therefore merely state in other words, v. 74. **unde**, i.e. *quanam ex materia.* — 82. **quaeque** is neuter.

BOOK II.

"IN this impressive passage — the opening of the Second Book — the security and charm of the contemplative life are contrasted with the restless anxieties and alarms of the life of worldly ambition." — SELLAR.

1. **Suave,** a rare exception to the usage of L. not to omit the substantive verb. **mari,** ablative. — 2. **laborem.** See Lex., *s. v.* B. 1. — 4. **quibus malis** = *ea mala quibus.* **careas,** the indefinite second person singular, of course. A. 309, *a*; G. 252; H. 485, note 3; M. 370. — 8. **doctrina,** governed by **munita,** which has at once its literal meaning and the common metaphorical one. **templa.** See Lex., *s. v.* I, B. 1, and V, 208, note. — 9. **despicere,** *to look down with scorn upon.* — 11. **contendere nobilitate,** denotes the rivalry of birth. — 13. **rerum.** A. 249, *a*; G. 405, Rem. 3; H. 410, V, 3. — 16. **hoc . . . quodcumquest** = *omne hoc aevum.* **videre.** A. 274; G. 534; H. 539, III. The omission of the subject accusative with this infinitive of indignation is very rare. — 17. **naturam** = *the whole nature of man* (as in v. 23) of which *corpoream naturam,* v. 20, is one part. **latrare.** See Lex., *s. v.* II, B, 1. **utqui.** The **qui** is an affirmative particle attached enclitically to **ut,** and has the same force as in *atqui.* Except in that word, this *qui* soon became obsolete. Journ. of Philol. I and Fleckeisen Krit. Miscell. quoted by Mo.

21. **quae . . . dolorem,** epexegetical of **pauca:** i.e. *few things, such and such only as,* etc. — 22. **uti,** concessive, *although.* **sub** in **substernere** perhaps means a *successive* or *continued* supply. Otherwise the compound = the simple verb. The subject of **possint** is a pronoun understood referring to **simulacra, domus, tecta** in vs. 24, 27, 28. — 23. **neque,** here = *non,* as often in archaic and sometimes in classical Latin. — 27. **auro** may refer to walls, furniture, and plate. — 28. **citharae,** dative. — 29. **cum** refers to **natura requirit,** v. 23; **tamen** to **si non,** etc., v. 24: i.e. nature wants no more, *when* they thus enjoy themselves *none the less, although,* etc. — 35. **textilibus picturis,** i.e. embroidered work. — 36. **lacteris,** passive with reflexive force.

39. **quod superest.** See I, 18, note. — 40. **si non** = *nisi* and introduces **effugiunt,** v. 45. **campi,** sc. *Martii.* — 41. **fervere,** *swarm forth,* applied here to the persons and things causing the crowd and bustle. **belli simulacra,** *the mimicry of war, sham fights.* — 42. **ecum.** The concurrence of *u* and *u* in the older language was avoided by writing *equs* or *ecus.* Roby. — 43. **statuas,** *you draw up in position.* — 44. **religiones** = *vana superstitio.* Cf. I, 31, and note. — 49. **re.** See Lex., *s. v.* II, A. — 53. **purpureal.** This archaism is avoided by L. in adjectives, except

here and in III, 689, and IV, 537. — 54. **omni'** = *omnino, wholly.* **haec potestas,** i.e. of conquering religion and the fear of death. — 55. **laboret,** *is a struggle,* occurs ten times in this sense. — 59. **fingunt,** *imagine.* — 60–62. Cf. I, 70–72.

BOOK III.

1–30. ADDRESS to Epicurus, as his father and guide, who had dispelled the darkness of error, explained the whole nature of things, revealed the gods and their blest abodes, and destroyed the belief in Acheron.

5. **cupidus** = *quod cupio* and answers to **quod aveo.** — 9. **patria,** said with reference to **pater,** *like a father.* — 10. **tuisque ex . . . chartis.** L. has many instances of this order; adjective, preposition, and then a word intervening between it and the substantive. — 17. **discedunt,** here in its primary sense. **geri** = *fieri, administrari.* Lamb.; sc. *a natura rerum.* — 18. **sedesque quietae,** the μετακόσμια which Cicero renders *intermundia.* That Epicurus and L. believed in them is certain, but how they are consistent with their general system is as difficult to comprehend as the rest of their firm belief in gods. — 19. "*where falls not hail or rain or any snow, nor ever wind blows loudly.*" — 25. **nusquam apparent,** sc. because he has proved them not to exist. Cf. **Apparet,** v. 18. **templa.** See II, 8, note. — 26. **nec tellus,** etc., i.e. it is not the earth that hides them, as his philosophy shows what is below the earth as clearly as what is above it. — 30. **manifesta** is in apposition with and explains **patens.**

32. **habetur,** here = *intelligitur.* — 37. **in dubio,** etc., i.e. *omnes humani in dubio fuere utr. ad regna sibi cadendum.* **utrorum,** sc. *Poenorum aut Romanorum.* — 38. **humanis** = *hominibus.* For the construction see A. 232; G. 353; H. 388. — 40. **uniter apti,** *formed into one being,* antithetic to **discidium,** and expressive of that organic union of body and soul which gives a man his personal identity. The phrase occurs in v. 47, and in several places in Book V. — 43. A proverbial expression. — 44. **si iam,** when thus used, means: granting for the moment something for the sake of argument, yet that which is affirmed will still follow, or that which is denied will still not follow. The subject of **sentit** is a pronoun understood referring to the subject of the subordinate clause, **postquam . . . potestas.** — 51. **factum,** sc. *esse.* — 52. **repetentia nostri,** *the remembrance of ourselves,* denotes that continued consciousness of personal identity, which is broken only by death. Lachmann prefers the reading *retinentia.* — 53. **nobis,** sc. *ipsis, ourselves.* **ante . . .**

fuimus = *qui antea exstitimus.* — 54. **illis,** i.e. the beings fashioned of the particles of matter of which we are now composed. — 56. **motus . . . sint** = *quam varii sint motus atomorum.* — 60. **repraehendere** = *repetere.* — 61. **inter . . . iecta,** tmesis, *interposed.* — 62. **deerrarunt motus,** etc., sc. because *deerrarunt primordia, sensifer unde oritur primum per viscera motus.* Cf. v. (272) and 100, *et seq.* (923, 924). **sensibus,** *the sensations,* which had been caused by them. — 63. **misere futurumst.** See H. 360, note 2; M. 209, *b*, Obs. 2. — 65. **probet,** for *prohibet,* on account of the metre. — 68. **neque . . . differre,** *nor does it make any difference.*

71–73. Cf. Gray's Elegy:

> "For them no more the blazing hearth shall burn
> Or busy housewife ply her evening care;
> No children run to lisp their sire's return,
> Or climb his knees the envied kiss to share."

— 71. **Iam iam,** *Now no more;* repeated for emphasis. — 74. **factis florentibus,** *prosperous in thy doings; adiumento tibi.* Delph. — 77. **addunt.** See v. 86, note. — 78. **super** = *insuper,* as in several other passages. — 79. **sequantur,** sc. the thought of it. — 81. **aevi,** sc. *per id;* partitive genitive. — 83. **cinefactum,** *turned to ashes.* See Lex., *s. v.* **prope,** near by; adverb. **busto,** *funeral-pile.* — 85. **maerorem,** seems to have the force of *dolorem.* See D., *s. v.* — 86. **hoc,** sc. the person representing those, whose sentiment is expressed in vs. 71–76 and 81–85; probably the son or other near relative is singled out. — 87. **ad . . . redit,** i.e. if death is the end of man.

89. **Hoc faciunt, ut dicant.** M. 481, *b.* — 90. **saepe** = *ut saepe fit.* **ora,** vaguely used by the poets; here, *brows.* — 92. **fuerit,** like the perfect, here, as often, contrasts the past with the present. Cf. Plaut. *Capt.* 516: *me fuisse quam esse nimio mavelim.* — 95. **aliae.** This form of the genitive occurs only here in L., and is also found once each in Cicero and Livy. Roby, I, 373; with **cuius** it = *alicuius.* — 98. **per nos,** *for all we care.* — 100. **tunc,** sc. *when we are asleep.* **illa primordia,** sc. *ex quibus constamus.* — 101. **sensiferis,** *producing sensation.* **motibus.** See v. 62 and note. — 104. **quam,** sc. *id.* — 105. **maior,** i.e. than in sleep. **leto** = *in morte.*

109. **hoc alicui increpet,** a common construction in Livy. — 110. **tanto opere** = *tam magni momenti.* — 112. **Nam gratis . . . interiere,** almost equivalent to a conditional clause. The assertion is made as a supposition: *You have passed, let us say, a happy life; well then,* etc. See A., p. 214; 310, *c*; II. 507, 1. **gratis,** *in accordance with thy will, agreeably;* **ingrata,** v. 114 is in contrast with it. — 115. **vitae.** N.

218, *a*; G. 373; H. 399, 3. — 117. **profusa,** *squandered.* — 118. **in offensust,** *is in disfavor.* — 122. **eadem . . . semper.** Cf. Ecclesiastes, 1, 9. — 125. **vincere,** *to outlast.* — 127. **intendere litem,** a legal phrase, the *intentio* being the plaintiff's claim for damages. See Ry., p. 280. But here probably it means only, *brings an accusation against.* — 131. **inclamet,** sc. *natura.* — 132. **abhinc,** here of the future; a very rare use. — 133. **perfunctus,** *having enjoyed.* For the construction of **praemia** see A. 249, *b*; G. 405, Rem. 1; H. 421, note 4. — 138. **aliena,** *unsuited to.* **aetate.** See A. 247, *d*; G. 356, Rem. 5; H. 391, II, 3. — 139. **humanis.** The reading is doubtful. Lachm. prefers *digitis,* Bern. *gnatis,* and Mo. in his last ed., *magnus.* — 143. **nec quisquam,** etc., sc., but the matter of which he was composed is used for the growth of other things. — 146. **ante,** the adverb. These very things which now flourish by your decay have in other combinations fallen themselves as you now fall, and in future combinations will fall again. Mo. — 147. **alid** for *aliud,* found only in L. Roby, I, 373. — 148. **mancipio,** i.e. *full and absolute ownership.* See Lex., *s. v.* II, A. 2. **usu,** for *usu . . . fructu,* with poetic brevity. For the technical meaning of the term see Ry., p. 258. Nature keeps the *dominium* to herself. Life is only lent. Mo. — 154. **securius,** *more untroubled.*

160. **casum.** Observe the play on the literal and figurative meaning. — 163. **perpetuam aetatem,** *through eternity,* accusative of duration. — 169. **nobis,** ethical dative; a construction frequent in L. **lacentem.** Cf. I, 30 and note. — 170. **anxius angor,** may mean an abiding anguish or may be only one of L.'s many poetical pleonasms and assonances; others of which are *penitus penetrari, fera ferri, apparet aperte, domi domitos, semine seminioque, fera saecla feraraum, misero misere. Nec validas valeant.* Mo. — 177. **adverso monte,** *up the mountain,* ablative absolute. — 178. **rusum,** for *rursum.* This suppression of *r* after a long vowel before *s* is quite common in L. — 185. **hoc** represents or repeats the infinitives **pascere, explere,** and **satiare.** The subject when separated from its predicate by an intervening clause (especially a relative clause) is sometimes emphatically recalled to mind by the demonstrative *is,* or *hic,* when an antithesis is to be made very prominent. M. 489, *a.* — 187. **potestur** present passive; a common form in old writers, but only used when followed by the infinitive passive. Roby, I, 725. After v. 188, Mo. supposes several lines to have been lost, in which mention may have been made of Cocytus, Acheron, Minos, etc. Cf. Cic. *Tusc. Disp.* I, 10: *Dic, quaeso, Num te illa terrent, triceps apud inferos Cerberus, Cocyti fremitus, transvectio Acherontis, fortasse etiam inexorabiles iudices, Minos et Rhadamanthus?* — 192. **insignis,** *signal.* **luella.** The *l* is doubled after

long vowel when a short one precedes it. But *tutela*, etc., when a long vowel precedes the long vowel. Lachm. — 194. **robur,** literally, the lower part of the *Tullianum*, reserved for *condemned* criminals; often used as here in a general sense. **lammina,** a plate of iron heated as an instrument of torture. — 195. **sibi factis.** The double dative with **conscia** is not common, though each alone is often used with it. M. 289, *b*, Obs. 2. — 200. Cf. Milton's well known lines:

> "The mind is its own place, and in itself
> Can make a heaven of hell, a hell of heaven." — *Par. Lost*, Book I.

202. **sis,** for *suis*. — 203. **improbe,** *immoderate* in expectation. — 204. **rerum.** See II, 13, note. — 206. **ille,** sc. Xerxes. — 208. **lucunas,** for the more common *lacunas*. — 211. **Scipiadas.** This ending is established by the Mss. here and by those of Lucilius, Virgil, and Horace. See I, 15, note. — 213. **leporum,** *the fine arts*. — 215. **sceptra.** For the construction see v. 133, note. **aliis** = *ceteris;* a dative. See A. 234, *a*; G. 356, Rem. 6; H. 391, 4, note 1. — 217. **memores motus,** i.e. which would produce memory, and thereby the power of thought. Mo. — 219. **decurso . . . vitae,** a mixture of metaphors. Lamb.; or it may have reference to the course of the sun. Mo. — 225. **vigilans stertis,** a proverbial expression. Cf. Plaut. *Capt.* 848: *vigilans somniat*. — 226. **geris** = *habes*, a meaning common in the best writers. — 228. **ebrius,** here probably, *having the mind disordered and stupefied*, or *reeling like a drunkard under the load of trouble*. — 235. **quisque,** expressed in the subordinate clause, as usually, instead of *quemque* with **nescire.** See M. 495. — 238. **revertit.** This active form in the present tense is an archaism and rare. It is found elsewhere only in V, 321 (1153). See Lex., *s. v.* — 239. **nilo melius,** *no better off*. **sentiat.** A. 320, *e*; G. 636; H. 517.

245. Notice the antithesis between **fugit** and **effugere** (246), *to escape*. **ingratis.** See III, 112, note. — 248. **rebus relictis,** sc. *ceteris*. — 251. **ambigitur** = *in controversia est*. — 252. **manenda,** *to be awaited*. — 256. **pote,** sc. *est*. — 257. **ibidem,** *in the same pursuits*. See Lex., *s. v.* **II,** B. — 258. **procuditur,** *is forged, produced*. — 261. **tenet,** sc. *nos*. **hiantis,** *as we gape for it, open-mouthed*, keeps up the metaphor of **sitis.** — 264. **Nec prorsum** = *et prorsum non; omnino non*. — 266. **perempti** = *in the state of death*. — 267. **condere,** may have the idea of *closing*, and *completing*, but perhaps merely = *conficere*. — 268. **mors aeterna.** Cf. v. 70, *mors immortalis*. — 269. **non erit,** *will be non-existent*. — 270. **et,** *than*. See M. 444, *b*. — 271. **mensibus atque annis.** See A. 257, *b*; G. 400, 3; H. 430.

"The poetry and pathos and earnest satire of the last two hundred and sixty lines of this Book are of a very high order." — MUNRO.

BOOK V.

1–24. PRAISES of the genius and services of Epicurus.

1. L. omits the substantive verb with *pote*, but not with **potis.** — 2. **condere** is the technical word even in prose. See Lex. — 3. **valet . . . tantum** = *is so eloquent.* — 5. **parta** and **quaesita** are here synonymous. **praemia.** See Lex., *s. v.* II, A. — 7. **maiestas cognita,** *the acknowledged grandeur.* — 12. **tranquillo,** substantive, the proper term for *a calm*, and often used metaphorically as here.

13. **Quae proelia . . . insinuandum.** The impersonal form of the gerundive with an accusative following, though very unusual in good prose writers, is sometimes found in the earliest writers. See M. 421, Obs. 2, *b.* L. has at least a dozen instances of this construction. — 14. **ingratis.** See III, 112, note. — 17. **spurcitia,** *filthy lust;* or perhaps *sordid avarice.* — 18. **clades,** *calamities.* — 21. **dignarier,** passive according to the usage of Cicero and the older writers. The infinitive after it is unusual.

25. **Cuius,** sc. Epicurus. **rationes,** *doctrine, system.* — 27. **foedere,** *law.* See Lex., *s. v.* II, B. — 28. **nec valeant,** i.e. *quamque non valeant.* **aevi** = *temporis.* — 29. **animi . . . reperta est,** sc. in Book III. — 30. **nativo,** *created.* **consistere,** *to exist.* **creta,** *fashioned of.* — 32. **sed,** sc. *repertum est.* **simulacra,** *the idols,* or *images,* which, like small films, constantly proceed from the surfaces of all bodies and float in the air; of which he treats in Book IV. — 33. **cum,** with the present subjunctive **videamur** seems to denote repetition, as **cum** seems clearly to be temporal in its force; as in II, 736; V, 680. — 34. **quod superest,** introduces the apodosis of the sentence beginning at v. 25. See I, 18, note. **rationis** = *materiae.* In vs. 35–51, mention is made of most of the topics treated of in this Book, though not all in the order of their treatment. — 39. **animantes,** *living beings,* is feminine; in the plural it is also found in the neuter (*animantia*); signifying *rational beings,* it is masculine. M. 41, Obs. — 40. **Quae . . . natae,** sc. such as the fabled centaurs, chimeras, etc. Cf. v. 878, *et seqq.* — 41. **Quove.** See I, 25, note. — 42. **vesci** = *frui.* See Lex., *s. v.* II. — 43. **insinuarit,** a very favorite word with L. with many constructions: either active with one accusative (v. 14), or with two accusatives, one the object, the other governed by the **in,** as I, 116; or neuter with an accusative governed by the **in,** or governed by *per;* often too, passive, once (IV, 1030) followed by an accusative, elsewhere by a dative, as I, 113, or a preposition, *per* or *in.* — 45. **lacus,** such as the *Ampsancti valles,* the lake of Nemi, the '*speculum Dianae*' of Aricia. Cf. Cic. *Verr.* V, 188: *sanctissimae deae, quae*

illos Hennenses lacus lucosque incolitis. This single, long, loose, ill-assorted, ill-constructed sentence furnishes one of the proofs that the author left his work in an unfinished state. Mo. — 47. **flectat . . . gubernans.** Cf. v. 107: *flectat fortuna gubernans,* which comes to the same thing, as the Epicurean nature is at one and the same time blind chance and inexorable necessity. Mo. — 55. **supera,** the original form of the preposition, an ablative singular, feminine, and often found in L. Roby, I, 509. — 59. Cf. I. 44. — 66. **moles et machina,** is not only a vast mass, but a mass of complex and elaborate construction formed by nature. Mo.

67. **Illud item,** etc. Cf. III, 18–24, and notes. — 70. **animi mente,** *the thought of the mind,* a phrase occurring also in III, 615; IV, 758; VI, 1183; Plaut. *Cist.* II, 1, 6; Catull. LXV, 4. — 75. **de** = *secundum,* or *de exemplo, after the model of, in conformity with.* Cf. Plaut. *Menaechm.* 266: *Iam abs te metuo de verbis tuis; Asin.* 210: *meo de studio studia erunt vestra omnia.* — 77. **Dicere, putare, adfingere,** and **addere** are the subjects of **desiperest,** v. 86. — 82. **perpetuo aevo,** ablative governed by **fundatum,** *founded on,* i.e. which is to exist *for everlasting;* though it may mean *from everlasting; ab aeterno tempore.* Delph. — 83. **sollicitare,** i.e. *e loco suo movere, aut labefactare.* Delph. — 84. **vexare,** *to assail.* **ab imo . . . summa** = *tota ab imo usque ad summa evertere.* Cf. Hor. *Sat.* II, 3, 308: *ab imo ad summum totus,* etc. — 89. **tanto post,** *so long afterward.*

91. **Ille,** emphatic. — 94–106. This passage, which is the preface to one of the grandest parts of the poem, is itself ill-constructed and patched up from various sources, showing once more that the poem was left by its author in an unfinished state, and that he had carefully worked up some portions, though he had not yet properly connected them with the rest of the poem. Mo. — 94. **primordia rerum.** See I, 23, note. — 98. **plagis ponderibusque,** by the joint action of which, as so fully shown in Book II, the first beginnings are able to come into collision and union. — Mo. — 102. **volgata,** *spread abroad.*

107. **Hic,** *At this time.* See Lex., *s. v.* II. v. 564: *solis maior rota* shows that **rota** = *orbis.* — 108. **mundi** = *caeli,* as often. — 111. **nova tempestas,** *a strange storm: confusio quaedam caeca atomorum.* Delph. **moles.** Cf. Ovid, *Met.* I, 5: *rudis indigestaque moles.* — 112. **omne genus.** So Lachm. and Mo.; in apposition with **moles.** Another reading is *omnigenis e.* — 114. **turbabat,** *threw into disorder.* — 118. **inde,** sometimes alone, and here and in two other places with the partitive genitive **loci,** denotes time, *after that.* Holtze. — 119. **discludere mundum,** explained by the next four lines, which are a paraphrase of the words; = ***mundi partes separatim locare.*** Mo. — 123. **seorsus.** L. writes

indifferently *sorsum*, *seorsum*, *seorsus*, and *sorsus* when they are equally dissyllables; *seorsum* is sometimes, too, a trisyllable. See Roby, I, 232.

126. **medio,** *the centre* of the universe. — 129. **magni . . . mundi,** i.e. the ether. — 133. **erumpens,** etc. Cf. Milton's imitation, *Par. Lost*, III, 716: *And this ethereal quintessence of heaven flew upward*, etc. — 140. **in alto,** *on high.* — 141. **corpore concreto,** *with a now cohering body*, designates that which has taken a consistence however fine, as these mists, and still more the light ether. Cf. VI, 482; Virg. *Aen.* III, 582. **subtexunt.** See Lex., *s. v.* — 143. **circumdatus . . . flexit,** *swept round and arched itself on all sides.* Cf. I, 55. — 145. Cf. Milton, *Par. Lost*, III, 721: The rest (of the ethereal quintessence) in circuit walls this universe; and VII, 264: expanse of liquid, pure, Transparent, elemental air, diffused In circuit to the uttermost convex Of this great round; Cic. *De Nat. Deor.* II, 101: *ultimus et a domiciliis nostris altissimus omnia cingens et coercens caeli complexus, qui idem aether vocatur, extrema ora et determinatio mundi.* — 147. **interutraque.** So Lachm.; sc. between the aether and the earth. Delph. **in auris** = *in aeris regionibus.* — 148. **quae,** sc. *exordia solis lunaeque.* — 150. **per . . . oras,** *glide along the uppermost borders.* — 152. **versent,** *wheel along.*

153–163 seem to depict some pantomimic representation of the four seasons. Mo. — 153. **It** = *Progreditur.* **Veneris:** Lachm. reads *veris*, and in the next line *zephyrus.* — **praenuntius pennatus,** i.e. *Cupido.* — 155. **quibus,** sc. Spring, Venus, and Cupid; i.e. Flora follows on the steps of Zephyr, and in advance of these. Cf. I, 7 and 11. **vias cuncta** = *vias cunctas.* — 157. **Inde loci.** See v. 118, note. — 162. **bruma,** here perhaps, in its proper sense of *the shortest day, mid-winter.* — 163. **prodit . . . algor.** So Lachm. Mo. reads *reddit . . . algu.*

165. **quicquid** = *quicque*, as often in L. **resolvi,** *I have disclosed, laid open*, a rare use of the word. See Lex., *s. v.* II, A. — 168. **offecto.** *Officere* furnishes the only instance in L. where a verb which governs a dative in the active voice has a personal passive. See II, 156; IV, 763, and Lex., *s. v.* I. The license is altogether rare. Horace uses in this way *imperor* and *invideor*, Virgil *creditus*, Ovid *credor* and *dubitor*, Tacitus *credebatur*, and the *auctor ad Herenn., persuasus est.* Mo. See A. 230; G. 345; Rem. 3; H. 384, 5. — 169. **neque opinantis,** very rare for *nec opinantis.* — 171. **convisunt,** *survey*, keeps up the metaphor of **convivent** and **aperto lumine.** — 172. **nunc redeo,** etc., sc. from which he had digressed after v. 501. **novitatem** = *res novas, the infancy.* — 174. **crerint,** somewhat archaic for *decrerint.* Yet cf. Catull. LXIV, 150; Virg. *Aen.* XI, 560.

179. **magnum certamen,** *a strong and emulous desire.* **inmissis**

habenis, i.e. *with full unbridled powers.* — 182. The force of **primum** seems to be that the earth as soon as formed began to put forth its hairs or feathers, herbage or plants, before it yielded any other production. Mo. 183. **mortalia saecla** = *animalia, every living thing.*

186. **quod,** the relative = *quippe quod.* — 188. **viscera,** *the inward parts.* — 190. **labi** for *labe,* i.e. *morbo.* — 191. **volventia** = *quae volvuntur.* **solis lustra,** i.e. *annuos solis cursus.* Delph. — 194. **scibat.** For the form see A. 128, *e,* 1; H. 240, 1. — 206. **decursus aquai,** a favorite phrase with L., occurring four times. — 207. **claru' citat,** *summons with clear plash;* a very graphic expression. The clear rills tumbling down from the high hills in those climates are audible from a great distance. Mo. — 208. **silvestria templa nympharum** must be such a rocky haunt as he describes in IV, 580:

> "haec loca capripedes satyros nymphasque tenere
> finitimi fingunt et faunos esse locuntur
> quorum noctivago strepitu ludoque iocanti
> adfirmant volgo taciturna silentia rumpi
> chordarumque sonos fieri dulcisque querellas,
> tibia quas fundit digitis pulsata canentum."

templa, like *Acherusia templa,* has here a secondary meaning derived from the primary *caelestia templa.* Cf. II, 8; III, 25. — 210 and 211. **umida saxa.** Notice the fine effect of this repetition, and the alliteration of the liquids **l** and **r.** — 220. **cuique.** When a relative and demonstrative clause are combined, **quisque** almost always stands in the relative clause; but sometimes, as here, it is repeated. M. 495.

222. **sub signis ducta,** i.e. *in order, rank and file, ready for battle.* — 225. **temere,** *by accident, without design;* **incassum,** *fortuitously, without aim* or *purpose;* **frustra,** *in vain,* with reference to the subject, — poetical tautology; for in their application here these are synonymes. Mo. — 228. **in fraudem,** *to his ruin.* — 229. **caeca iacebat,** *lay still concealed,* i.e. was as yet unknown. — 233. **ipsi,** adds emphasis, and denotes *in the stead of,* or it may mean *to her to whom it least should be given.* Mo. **vergebant,** *would pour.* **nurui,** sc. for the sake of her money.

235. **concessit,** *resigned herself, went* or *passed over to.* See Lex., *s. v.* II, B. Munro thinks some such line has fallen out before v. 236, as *Hospitium, ac lecti socialia iura duobus,* and reads *cognita sunt* instead of **conubium.** — 242. **amicitiem.** For the form see A. 74, *b*; G. 69, 3; H. 138. Originally most *e* stems appear to have been either *a* stems or *s* stems. — 245. **balbe** here apparently means mere inarticulate cries. — 246. **aecum.** When *ŏ* was changed to *u, qu* passed into *c.* Both forms were in use from the later part of the republic, till after the middle of the

first century, A.D., when *quo* began to give place to *quu*, the forms with *c* however remaining also. Roby, I, 108; 121. *Qu* is not a syllable; and the *u* (or *v*) in this combination is only a parasitic sound, developed by *q*, which is never found without it. Papillon, ch. IV, I; Roby, I, 115, 118. — 248. **bona magnaque,** a pleonasm which often occurs in L. — 250. **propago** = *propagatio.*

252. **utilitas expressit.** Nature forced them to utter general sounds; experience of their use made them give definite terms to definite things. Mo. — 254. **infantia,** in its primary sense. — 256. **vim.** For the construction see III, 133, note. **quoad** = *quatenus.* — 264. **tum,** sc. when speech first came into use. — 265. **inde,** *from him.* — 270. **insita,** sc. in him. **notities utilitatis,** *the* previous *conception of their use.* **notities,** a simple word in common use, is here a poetical substitute for Epicurus' technical term, πρόληψις. Cf. Cic. *De Nat. Deor.* I, 16, 43: *Solus enim vidit* (Epicurus) *primum esse deos, quod in omnium animis eorum notionem impressisset ipsa natura. Quae est enim gens aut quod genus hominum, quod non habeat sine doctrina anticipationem quandam deorum? quam appellat* πρόληψιν *Epicurus, id est anteceptam animo rei quandam informationem, sine qua nec intellegi quicquam nec quaeri nec disputari potest;* and 44: *hanc nos habere sive anticipationem, ut ante dixi, sive praenotionem deorum (sunt enim rebus novis nova ponenda nomina, ut Epicurus ipse* πρόληψιν *appellavit, quam antea nemo eo verbo nominarat).*

273. **victum vitamque.** See D., *s. vita.* — 274. **rebu'.** See A. 252, *c*; G. 404, Rem.; H. 422, note 2. — 279. **facie** = *pulchro corpore,* v. 284, and means personal appearance generally. See Lex., *s. v.* I, A. — 281. **res,** *wealth.* — 287. **neque . . . penuria parvi,** i.e. *he is never in want who requires but a little.* Lex. — 288. **claros . . . se,** a construction not uncommon in Cicero. M. 389, Obs. 4. — 293. **tamen,** i.e. *even if they reach it.* — 295. **vaporant,** *burn, glow; are blasted;* used here in a peculiar sense analagous to that in which L. always uses the substantive *vapor.* Mo. — 299. **sine,** *let.* See Lex., *s. v.* II, A. 1. **sanguine sudent,** *sweat drops of blood,* a fine expression used literally in VI, 1147. Mo. — 301. **sapiunt,** *gather knowledge;* **alieno ex ore,** sc. and therefore cannot know the true nature of things. — 302. **ex auditis,** *from those things which they have heard from others.* **sensibus,** i.e. *which they have found out by their senses.* Delph.

304. **Ergo . . . occisis,** sc. because by obtaining supreme power they had attracted the lightning of envy and been dashed to the earth. — 306. **summi,** *sovereign.* — 308. **metutum,** the only instance of this participle. Roby, I, p. 250. — 309. **res,** etc., *matters were falling into utter confusion and disorder.* This suits best with **turbas,** the imper-

fect **redibat** and the whole context. Mo. Others make **res** = *summa res, summa imperii; administratio rerum.* **redibat** here = *ibat.* — 311. **partim,** i.e. *ex iis hominibus partim* or *aliqui*, a use common in the best writers. Mo. — 312. **iura, legibus,** probably here synonymous; but in v. 315 tautological; though of course *ius* has a much wider meaning than *lex.* See Ry., p. 241. — 313. **colere aevom** = *vivere.* For the construction see A. 273, *d*; G. 429, Rem. 4; H. 533, 3, note 2. — 315. **arta** = *stricta, stringent.* — 318. **vi,** *sub violentia turbarum.* Delph. — 319. **Inde,** i.e. *Postquam conditae sunt leges.* Delph. **maculat,** *spoils.* — 320. **quemque,** sc. who perpetrates the *vis* and *iniuria.* — 324. **divom,** probably a mere conventional form of speech, and said with reference to the offender's thoughts. Mo. — 326. **quippe ubi,** occurs in three other passages in L., in two of them with the indicative. Holtze. — 327. **protraxe.** A. 128, *a*; G. 151, 1; H. 235. The abundance of such forms in Plautus and Terence shows that they belonged to the language of common life. Mo.

329. **deum numina,** i.e. *opinionem deorum.* Lamb; *the worship of the divinities of the gods.* Mo. — 330. **ararum.** For the construction see A. 248, *c*, Rem.; G. 373, Rem. 5; H. 410, V, 1. — 331. **sollemnia,** *stated.* — 332. **rebu',** *occasions*, e.g. those which pertain to war or peace, where great vows are made. Delph. — 334. **suscitat,** *builds, erects.* See Lex., *s. v.* II, A. — 335. **celebrare,** *resort to in great numbers.* — 339. **auctu,** *size.* L. means to say that all the sensible impressions of the form, size, and beauty of the gods are true, even that of their immortality; and that only the mental inferences (as e.g. of their power and providence) added to these impressions are false. Mo. — 341. **superbas,** *lofty.* See Lex., *s. v.* B. II. — 344. **subpeditabatur,** *would appear before them; exhibebatur idem.* Delph. **forma manebat** = *species eadem erat iis.* Delph. — 345. **et tamen,** *and yet without all this*, i.e. putting all the previous considerations aside. Mo. — 346. **convinci,** *be overcome*, — the only instance in L. where it is used for *vincere.* — 348. Notice the change of mood from **vexaret** to **videbant.** See A. 321, *a*; G. 540 and 541; H. 516, II, and foot-note 2. — 351. **rationes,** *system.* Mo.; *ratos motus.* Delph. — 355. **tradere** and **facere,** here = *to suppose*, are constructed as substantives in the accusative. — 356. **templa.** See v. 208 (948), note. — 358. **severa,** an epithet which seems to belong to the notion of night, and to be the opposite of what is gay and smiling. Mo. The **signa** are so called, *vel quia tristia, vel quia sacra.* Delph. Cf. IV, 460: *severa silentia noctis.* — 361. **fremitus,** *rumblings.* **murmura,** *thunder claps.*

366. **velatum** *refers to* the Roman custom of praying velato capite.

"The prayer of the Greek was contemplation, for he raised his eyes to heaven. The prayer of the Roman was reflection; he veiled his head."—MOMM., *Hist. of Rome.*

367. **vertier,** etc., also refers to a custom of Roman worship. The suppliant approached with the statue on his right; after praying he wheeled to the right, so as to front it, and then sank upon his knees or prostrated himself to the earth. Ry., p. 339. — 370. **vota,** here *votivae tabulae,* hung on the wall of the temple or elsewhere. — 371. **mage,** for *magis* and = *potius.* — 372. **Nam,** etc., i.e. "It is true piety not to perform these ceremonies, but to have a mind at ease; *for,*" etc. Mo. — 373. **fixum,** i.e. *fast in its place and abiding.* — 374. **solis lunaeque.** See A. 219; G. 375, Rem. 3; H. 406, III, note. — 375. **in pectora caput erigere,** i.e. *assurgere et invadere pectora.* — 377. **nobis,** ethical dative. See III, 169, note. — 379. **Temptat,** *disquiets.* **rationis egestas** = *rerum ignorantia.* Delph. — 380. **genitalis origo,** *birth time.* — 382. **solliciti,** *restless, unceasing;* the literal meaning and rare. Cf. I, 343; VI, 1038. **laborem,** *strain.* — 383. **salute,** *preservation.* — 384. **tractu,** *period, duration.* See Lex., *s. v.* II, A. 2. — 387. **correpunt,** *creep together, shrink;* like a worm or other reptile drawing itself together. Mo. — 390. **populi,** *states,* political organizations of civilized peoples. — 391. **corripiunt** = *contrahunt,* but is stronger; its object is **membra.** — 393. **poenarum solvendi,** a construction found in Plautus, Terence, and even Cicero. See A. 298, *a*; G. 429, Rem. 1; H. 542, 1, note 1; M. 413, Obs. 2. — 397. **pacem,** *favor,* in v. 398, *calms.* See Lex., *s. v.* II, 1. **adit.** See Lex., *s. v.* I, B. 1. — 399. **saepe** means *id quod saepe fieri videmus;* i.e. since *in every case* a man perishes none the less for all his prayers, as we see by many examples. Mo. — 400. **vada** seems to be used at once in a literal and metaphorical sense. Mo. — 401. **Usque adeo** = *adeo verum est.* Delph.; *so incessantly* or *to such a degree continually.* **vis . . . quaedam,** *the secret power and working of nature;* the effect of which in particular cases no man can foretell, however unvarying and inexorable her laws. As far as form and expression are concerned there is a struggle between the poet's imagination and the philosopher's creed. L. is here speaking of course generally; but it is not unlikely that his fancy may have been caught by reading of some striking disaster of this kind, such as that of M. Claud. Marcellus just before the third Punic war. Mo. — 405. **dubiae,** in its literal sense, *swaying.* **minantur,** *threaten* to fall. See Lex., *s. v.* II, A. 2. — 406. **se temnunt** = *sibi diffidunt.* Delph.; *abase.* — 407. **relinquunt** = *concedunt.* Delph.; *admit, hold, believe,* a sense frequent in L., with or without an infinitive. *Mo. Cf. I, 742.* — 408. **in rebus,** *in things* here on earth.

412. **pullorum,** *sprouts, young twigs.* — 413. **stirpis,** *grafts, slips.* — 416. **mansuescere,** here transitive, with **terram** for its subject. — 417. **indulgendo,** *through their fostering.* — 418. **succedere,** *ascend, retreat* up the mountain. — 422. **distinguens,** *marking the divisions.* Mo. **inter . . . currere,** tmesis; *run between.* — 423. **profusa,** *spread out.* — 424. **distincta,** *decorated, adorned.* — 426. **arbustis** has here its usual meaning of *plantations of trees.* This form is not found elsewhere in the poem, though L. always uses *arbusta* in both nom. and accus. for *arbores,* which cannot come into hexameter verse. **opsita circum** and **intersita** are here, of course, set in contrast. Mo.

429. **concelebrare.** See Lex., *s. v.* I, *c.* and Bk. I, 4, note. The sense of *often practising* or *resorting to a thing* readily comes from its primary sense. Mo. — 432. **querellas,** *plaintive tones.* — 433. **pulsata,** *played upon,* used of musical instruments generally. — 434. **nemora** and **silvas** are often found without distinction of meaning; but often, too, are used together as here, and then correctly defined by Servius: **nemus,** *composita multitudo arborum;* **silva,** *diffusa et inculta.* The **silvae** ran up to and covered much of the *magni montes* of Southern Italy. The **saltus** are the lawns and long defiles sweeping down from the hills to the low valleys and plains. Mo. **reperta** = *quae inventa fuit.* Delph. — 435. **deserta,** *unfrequented.* **dia** = *divina, dulcia.* Delph. Mo. translates it with **otia,** *unearthly calm,* yet thinks it difficult to determine its meaning here, and adds: "Does it denote that strange preternatural silence and repose, which you find in passing on a fine day over the higher table-lands of Arcadia, so eminently now as always *loca pastorum deserta?*" See I, 11 (21), note. — 437. **satiate,** commonly used only in the nominative, *satias.* See Lex., *s. v.* **nam tum,** i.e. *for then,* and not till then, have they leisure to think of mental pleasures. Mo. — 440. **iucunde habebant** = *bene curabant.* Cf. II, 31. — 445. **plexis.** Cf. Catull. XIII (64), 283. — 446. **lascivia monebat,** *sportiveness prompted.* — 447. **extra numerum,** *out of measure.* — 448. **duriter,** *awkwardly.* — 451. **somni,** sc. *negati.* — 453. **supera.** See V, 55, note. — 454. **vigiles,** official watchmen, whether of the camp or the town. Mo. **haec tuentur,** *observe these customs.* — 455. **recens.** Other readings are *genus* and *sonis.* — 459. **pollere,** *to be of great worth.* — 460. Of three possible constructions, Mo. prefers *posterior res melior reperta perdit* (i.e. *spoils the taste for*) *illa,* sc. *priora.* — 461. **ad,** *with reference to.*

465. **omnino quoad,** *precisely how far,* beyond which it becomes excess. — 466. **provexit,** a technical expression for *carrying a ship out to sea.* Mo. — 469. **lustrantes,** *traversing.* — 471. **ratione,** *plan.* — 477. **elementa,** *letters.* Cf. I, 196:

" ut potius multis communia corpora rebus
multa putes esse, ut verbis elementa videmus."

— 479. **nisi . . . monstrat,** *save where reason points out any traces.* Mo. — 482. **praemia** = *commoda.* Cf. III, 133 (956). — 483. **daedala.** See I, 7, note. **signa,** *statues.* — 488. **alid.** For the form see A. 83, foot-note 1; H. 151, foot-note 3; Roby, I, 373. **ordine,** *in due order,* shows in what way one thing after another is to come into the light; = *paulatim* in v. 486. Mo. — 489. **artibus,** *in the* different *arts.* Mo. **summum cacumen,** *the height of perfection.* **venere,** sc. *artes.*

" More than half of this Book, namely, 416–508, and from 771 to the end, are in Lucretius' noblest manner. Nothing in Latin poetry surpasses, if it even equals, these verses, in grandeur, sublimity, and varied beauty; occasionally, too, some fine touches of earnest satire are met with." — MUNRO.

NOTES TO TIBULLUS.

INTRODUCTION.

ACCORDING to the best authorities the life of Albius Tibullus extended from 54 B.C. to 19 B.C., the year of Virgil's death. He was of the equestrian order, but of his youth and education nothing is known.

The large estate at Pedum in Latium, between Praeneste and Tibur, which he inherited, was confiscated in the civil wars, but he retained or recovered a part of it, probably through the intervention of M. Valerius Messala, the eminent general and statesman, on whose staff he afterwards served in an expedition into Aquitania, B.C. 31, 30; and on this ancestral farm he spent the remainder of his life.

In the exercise of his poetic gifts Tibullus was a brilliant member of the literary circle of which Messala, himself distinguished as an author and orator, was the centre, and shared the patronage of that illustrious man with Horace, whose friendship and appreciation of Tibullus' poetic genius found expression in one of his epistles (I, 4), and Ovid, one of whose elegies (*Amores*, III, 9) is a beautiful tribute to the memory of his predecessor in elegiac writing.

The sincerity and strength of Tibullus' attachment to his patron are attested by some of his finest poems, in which Messala's victories are celebrated. But with this exception he, among all the prominent literary men of that age, maintained a singular independence of character in relation to the court of Augustus. The historian Merivale remarks that "throughout his works there is no mention made either of the emperor or of his ministers and associates," that "he alone of the great poets of his day remained undazzled by the glitter of the Cæsarian usurpation; and traces "the tone of tender melancholy which pervades his elegies" to the fact that "he was pining away in unavailing despondency in beholding the subjugation of his country."

The four authors who cultivated elegiac poetry in the Augustan age are thus grouped together by Ovid (*Trist.* IV, 10):

> "nec amara Tibullo
> Tempus amicitiae fata dedere meae.
> Successor fuit hic tibi, Galle; Propertius illi;
> Quartus ab his serie temporis ipse fui."

Respecting these writers and the relative excellence of Roman elegy the criticism of Quintilian is as follows: "Elegia quoque Graecos provocamus, cuius mihi tersus atque elegans maxime videtur auctor Tibullus. Sunt qui Propertium malint. Ovidius utroque lascivior, sicut durior Gallus." X, 1, 93.

Of the four Books of elegies which bear the name of Tibullus, the third is generally believed to be the work of some younger contemporary and imitator, who also belonged to the circle of Messala. The genuineness of the first poem in Book fourth, the panegyric on Messala, has also been denied. Milman thinks it cannot be ascribed to a writer of the exquisite taste of Tibullus, and Cruttwell takes the same view. But Teuffel regards it as "representing the poet's Alexandrine period, and as attesting a certain talent but unripe taste." The authorship of the thirteen remaining pieces of that Book — *elegidia* ascribed to the lovers Cerinthus and Sulpicia — has been also a matter of dispute. Cranstoun ascribes poems 7–12 inclusive, to Sulpicia — supposed to have been a poetess of the circle of Messala — and the rest to Tibullus. Teuffel seems to agree with him. Pinder's judgment is that "the smaller elegies of the fourth Book, if not by Tibullus, have many of the characteristics of his genius," and Milman's, that "they have all the inimitable grace and simplicity of this poet." Cruttwell thinks "that the finished elegance and purity of diction of these pieces are easily reconciled with the view that they are the work of Tibullus; at the same time the description of Sulpicia as a poetess (in vi, 2; vii, 3) seems to point to her as the authoress of the pieces that bear her name. And the materials for coming to a decision are so scanty that it seems best to leave the authorship an open question."

The elegies of Tibullus have been divided into *Amatory*, *Rural*, *Devotional*, and *Panegyrical*, but many of them partake of all these qualities, and few of them belong strictly to either of these classes alone. While in variety of subjects and vigor of thought he was inferior to both his rivals (the works of Gallus are not extant), he

was free from any pedantic display of learning; he surpassed in the expression of patriotic and religious sentiments, in appreciation of natural scenery and country life and in sympathy with those in misfortune, and excelled both his rivals in purity of taste, and in a style unstudied, simple, graceful, the natural expression of genuine and strong feeling.

"Tibullus is preëminently Roman in his genius and poetry. His disregard for foreign models, his genuine love for country scenery and domestic life, his dignified independence of position and tone, the simplicity of his tastes and pursuits, and his faith in the national divinities, distinguish him from all his contemporaries, and most of his successors. He is the natural poet of warm, tender, and simple feeling. Neither Greek mythology nor Alexandrine learning had any attractions for his purely Italian genius. His language may be limited in range and variety; but it is terse, clear, simple, and popular. His constructions are plain and direct.

"While in point of natural ability, in learning, force, and variety, Tibullus is far inferior to Catullus, yet in purity of taste, in the exquisite smoothness of his lines, and his compact management of the elegiac system, Tibullus made a great advance, in versification, at least, on his predecessor. In short, his excellence lay mainly in this, that he was the first to clothe in the foreign dress of the elegiac metre, a body of purely Roman sentiment, imagery, and ideas." — PINDER.

"Tibullus cannot, it is true, soar into the blue heaven and gaze upon the sun in his meridian splendor, like that eagle of the Alps, 'the young Catullus'; he has not the vast learning, nervous vigor, and sparkling brilliancy of Propertius; nor the exquisite pathos, richness of imagery, and intensely sensuous feeling of the many-minded Ovid; but he evinces throughout a simplicity, a naturalness, a tenderness, and a terseness peculiarly his own; and herein lies his charm.

"His love of home and friends, his enjoyment of the country, of hills and dales, of shepherds and sheepfolds, of smiling meadows and murmuring rivulets, of purple vineyards and yellow corn-fields, and of the innocence and simplicity of earlier days, combined with that tender melancholy that ever, cloud-like, threw a shadow o'er his brow, gives him an almost romantic interest in the eyes of the modern reader; and will always secure for him, with lovers of rural scenes, one of the most enviable positions among the sons of ancient song." — CRANSTOUN.

I.

OCCASIONED by the invitation of his friend, Messala, to accompany him in the campaign which ended with the battle of Actium, B.C. 31.

The pleasures of the peaceful avocations of country-life, in contrast with the hardships and perils of military service.

1. **congerat.** Subjunctive of exhortation, on which depends **auro,** *spoils* obtained in war. — 2. **soli,** confiscated land allotted to veterans, made valuable by previous tillage; hence the epithet **culti.** With these, the two chief rewards of the soldier, are contrasted in the next two lines his toils and perils. — 3. **quem,** *whomsoever.* **vicino hoste,** an adjunct of **assiduus. terreat,** sc. because of his constant exposure to danger, in his labors. — 4. The force of **pulsa** here is the sudden vehement trumpet-blast in a night-surprise. Pr. — 5. **paupertas** denotes poverty only as narrowness of means. See D., *s. v.* **vitae,** poetical dative instead of the accusative with a preposition. **traducat,** i.e. from his previous military service. — 6. Notice the contrast between **assiduo igne** and **labor assiduus,** v. 3. — 7. **Ipse,** emphatic, *With my own hand.* **teneras** and **grandia** are also contrasted — 11. **Nam veneror,** etc., i.e. *I ought to prosper, for I reverence the gods of the country* both in the lonely fields and in the crowded cross-ways. Pr. **stipes, lapis.** Trunks of trees and stones sacred to the rustic deities were honored with garlands, fillets, libations, and ointments. — 14. **agricolae deum,** sc. Silvanus; the Ms. reading, changed by Dissen to *agricolae deo,* by others to *agricolam deum.* **ponitur,** sc. as a votive offering. See Lex., *s.v.* II, B. 5. — 17. **ruber custos,** painted with vermillion. — 18. **Priapus,** originally an Asian divinity, a god of the fertility of nature; among the Romans a rural deity, the guardian of flocks and herds, gardens, vineyards, and bees. — 19. **felicis quondam,** sc. before the confiscation of the civil wars. — 20. **vestra,** i.e. those suited to you, such as a lamb. **Lares,** sc. *arvales,* the guardians of the whole farm. — 21. **Tunc,** refers to **quondam.** — 23. **cadet,** i.e. shall be slain in sacrifice. See Lex., *s. v.* I, B. 2, *b.* — 25. **modo non** = *fere, propemodum;* with **possum,** *I am all but able.* Cf. Virg. *Aen.* IX, 141: *penitus modo non genus omne perosos.* But, as this interpretation does not fit well with the **nec semper** of the next line, the text is believed by many editors to be corrupt, and various emendations have been proposed, none of them however very satisfactory. — 26. **longae viae,** *long and distant military expeditions.* — 27. **Canis,** *Sirius,* the constellation, of which the brightest star is *Canicula.* **aestivos ortus,** i.e. the heat caused by the risings. — 29. **Nec tamen,**

etc., i.e. "Though chiefly bent on ease, or the more refined task of planting, etc., I would fain not be ashamed sometimes of the humbler works of, etc.," usually left to slaves. Pr. **tenuisse bidentes,** *pen the sheep.* — 34. Most Mss. insert *est.* — 35. **Hic,** sc. on my farm. **lustrare** refers to the celebration of the *Palilia.* Cf. VII, 81–84; Ovid, *Fasti,* IV, 727 *et seqq.* — 36. **placidam** = *ut placida sit.* Dissen. — 37. **paupere** refers to the table itself, *simple, plain,* i.e. not of rare wood or ivory as those of the rich. Pr. — 38. **puris,** i.e. *for they are clean.* — 44. **membra levare,** *to refresh one's limbs.* — 46. **detinuisse,** a poetic use of the perfect tense for the present. See A. 288, *d,* Rem.; H. 537, note 2; M. 407. — 50. **qui tristes . . . pluvias** is supposed to refer to the fact that the expedition to which he was invited started in May, B.C. 31, when the Hyades would be ushering in the rainy season. — 51. **pereat potiusque.** So most Mss. and Lachm. and others. The order is reversed by Dissen and Pr. — 55. **laudari,** sc. for exploits in war.

55–58. Cruttwell (p. 301) speaks of these "tender and exquisitely musical lines" as having the "same quality as that which gives a charm to Gray's Elegy." "Even to the most joyous thoughts of Tibullus, some mournful or plaintive sentiment is generally united, and his most gay and smiling figures wear chaplets of cypress on their brows." Dunlop, *Hist. of Rom. Lit.* — 57.

> "In my last moments let me gaze on thee,
> And, dying, clasp thee with my faltering hand." — CRANSTOUN.

— 59. **lecto,** *the funeral pile.* — 62. **vincta,** *encased in.* — 65. **laede,** *offend,* sc. by excessive grief. **parce . . . crinibus,** i.e. do not cut off locks of it, to place on the tomb. — 70. **capiti,** ablative. See Roby, I, 443; Papillon, p. 125. — 73. **composito,** *stored up,* i.e. already secured, "in my humble competence secure"; or, *just fitted to my wants, moderate,* as contrasted with **cupidis** (v. 72), *those who are never satisfied.* Pr.

II.

WRITTEN at Corcyra (the modern Corfu), during an illness which compelled him to abandon his journey into Asia with Messala, when the latter was appointed Praefect of that province, B.C. 30.

The poet bids farewell to Messala and his companions, expresses his dread of death in a foreign land, his self-reproach for leaving home in disregard of the omens, prays to Isis for restoration to

health, praises the golden age in contrast with the avaricious and warlike spirit of his own time, gives a description of Elysium and of Tartarus, and concludes with hoping for recovery and return to his home and Delia.

2. **utinam,** sc. *sitis.* **cohors.** See Catull. X, 9, note; Lex., *s. v.* II, B. — 6. **maestos sinus,** *the folds of her mourning dress.* — 7. **Assyrios,** for *Syrian,* as often in the poets. — 9. **quae . . . urbe,** *when she was about to bid me farewell.* — 11. **pueri,** sc. *sortilegi, the young fortune-teller.* The lots were little tablets put into an urn (*sitella*) filled with water, with a narrow neck, so that when the jar was shaken only one lot could come to the top of the water at the same time. Dict. Antiq. *s. Situla.* — 12. **puer,** *the servant* sent out into the street to take an omen from the first incident or thing he might see. — 15. **Ipse . . . solator,** *I too, myself, though consoling her.* Pr. **mandata,** *parting wishes.* — 16. **tardas moras,** i.e. *causes of delay.* — 17. **sum causatus,** *made a pretext of,* governs **me tenuisse** as well as **aves** and **omina.** — 18. **Saturni diem,** i.e. Saturday, the Jewish Sabbath, always so called from the time of Pompey the Great, when the Jewish week of seven days (*hebdomas*) became known to the Romans. Tibullus made the Jewish observance of it (with which the Romans were now familiar through the large number of Jews resident in the city) a pretext for a dislike to begin his journey on a *dies nefastus.* Cf. Hor. *Sat.* I, 9, 69, and see Ry., p. 365. — 19. **ingressus iter,** *even after I had set out.* — 20. **offensum in porta.** Stumbling on the threshold was considered a very unfavorable omen. — 23. The worship of the Egyptian goddess, Isis, though prohibited at Rome, on account of the licentious orgies connected with her festivals, was never long suppressed, and was very popular. — 24. **aera,** *the sistrum,* a sort of rattle used in her religious ceremonies.

26. **picta tabella,** i.e. a votive offering. — 27. **votivas voces** = *vota.* **persolvens,** *in fulfilment of.* — 29. **bisque die,** *twice daily,* i.e. at the opening of the temple at daybreak and at its close at the eighth hour. **dicere laudes debeat** = *debitas dicat laudes.* Pr. — 30. **insignis,** *conspicuous,* sc. either for her beauty or her gratitude. Pr. **turba Pharia,** *the throng of Egyptian priestesses.* — 31. **Penates,** the generic term for all the gods worshipped at the hearth, including the *Lares,* who were certain spirits of dead men supposed to watch over and protect the living. — 32. **antiquo,** like **patrios,** marks the contrast with the recently introduced worship of Isis. **menstrua,** sc. on the calends of each month.

34. **in longas . . . vias,** *was laid open to distant journeys,* i.e. before these were made possible. Pr. — 37. **compendia,** *gain,* a rare meaning in

the poets. — 42. **regeret** = *definiret*, sc. by boundary-stones. Cf. Virg. *Aen.* XII, 897–8:

> "Saxum antiquum, ingens campo quod forte iacebat,
> Limes agro positus, litem ut discerneret arvis."

— 43. **ipsae . . . quercus.** Cf. Virg. *Georg.* I, 131: [*Iupiter*] *mellaque decussit foliis*, sc. after the golden reign of Saturn. — 44. **securis,** sc. the people; with **lactis,** lit. *free from anxiety respecting milk*, i.e. certain of obtaining it. Wr. — 46. **duxerat,** *had shaped*, or *beaten out.* — 48. **nunc,** sc. in contrast with Saturn's reign. Cf. v. 35. **repente** = *repentinae.* It corresponds with **semper.** See H. 443, note 3; M. 301, *c*, Obs. 2: We should notice as a license, chiefly poetical, that in some few instances a substantive personal name is used in apposition with nearly the meaning of an adjective, and consequently with an adverb qualifying it. In other cases, when an adverb appears to be combined with a substantive, it is merely a conciseness of expression which may easily be explained. — 49. **timidum,** *though fearful* of death. For the use of the adjective see H. 442. — 53. **inmiti,** sc. because premature. — 54. **sequiturque.** The particles *que*, *ne*, *ve*, are sometimes removed from the word to which they properly belong to some word common to both members of the sentence, usually the verb. M. 474, *f.* — 55. **facilis,** *compliant.* — 57. **chorĕae,** one of the three exceptions to the long quantity of the penult in this word. — 64. **myrtea,** sc. because the myrtle was sacred to Venus. — 65. **scelerata sedes,** *the abode of the wicked.* — 67. **impexa,** i.e. the snakes are writhing in disorder. — 69. **serpentum.** More commonly Cerberus was described as a monster with three heads, with the tail of a serpent and a mane consisting of the heads of various snakes. Some poets call him many-headed, or hundred-headed. — 74. **aves.** Homer represents two vultures as devouring Tityos. Cf. also Lucretius, III, 170 (993). — 76. **iam, iam.** See Lex., *s. v.* I, A. 1, *b.* — 77. The fifty *daughters of Danaus*, with the exception of Hypermnestra, murdered in one night their husbands, the sons of Aegyptus. — 80. **lentas,** *prolonged*, sc. so that I might not soon return to Delia (**meos amores**). Pr. — 85. **pensis.** See Lex., *s. v.* B. 1. **puella,** best taken as a collective term, *the maiden-group around you.* — 87. **quisquam . . . ante,** as was the usual practice among the Romans. — 90. **nudato pede,** i.e. *not delaying to put on your sandals*, a mark of haste. — 91. **hunc illum,** *this famous.* Pr. prefers to take **hunc** predicatively, and = *when I return thus.*

III.

WRITTEN in honor of the birthday of Messala, and probably soon after his triumph (Sept. 24, B.C. 27), for his victory over Aquitania.

The poem celebrates Messala's exploits in Aquitania, Cilicia, Syria, and Egypt, mentions some of the characteristics of the countries he had subjugated or reduced to peace, the mysterious Nile, the fertility of its valley, praises the Egyptian god Osiris, the inventor of agriculture and of the vine, invites him to join in honoring the occasion, and closes with a prayer for long life and illustrious descendants for his patron and with thanks for the services rendered by him to the *Via Latina*.

1. **Parcae.** According to the poets, *the fates* — Clotho, Lachesis, and Atropos — *while spinning* (**nentes**) the thread of a man's destiny, *chanted a song*, generally on *the birthday*, in which his career was foretold. Cf. Catull. XIII, 306; 311–319. — 3. **hunc,** sc. *diem;* the day of the conquest of Aquitania, poetically put for the conqueror of it. — 4. *at* (*the recollection of*) *whose prowess conquered Atax should tremble.* **Atax,** a river of Gallia Narbonensis rising in the Pyrenees. Pr. thinks either that some other victory over Narbonne must be alluded to, or else that the river here meant is the *Atur*, the chief river of Aquitania. — 5. **Evenere,** sc. grammatically, **stamina,** i.e. the events ordained by *the web* of the fates; = *The prophecy is fulfilled.* De. — 10. **Santonici.** The *Santones* occupied the Atlantic coast about the mouth of the Garumna. — 11. **Arar,** the modern Saone. — 12. **Carnoti flavi,** *of the fair-haired Carnutian.* The *Carnutes* were a people on both sides of the *Liger*.

13. Transition to Messala's Eastern campaigns. — 14. **placidis aquis,** perhaps a dative for *ad aquas, to the calm waters of the lake*, into which the Cydnus was said by Strabo to fall. Pr., however, considers the emendation of Voss, *placidae aquae*, much preferable. **vada,** here put for the river's bed. See Lex., *s. v.* I, B. 2. — 15. **quantus et Taurus alat,** for *et quantus sit Taurus qui alit.* Pr. — 18. **Palestino Syro,** in distinction from Coele Syria. **sancta,** *revered, hallowed by*, gives the reason of **intacta. columba:** Doves were sacred to Astarte, the Assyrian Aphrodite, who was thought to protect them. — 22–28. **Nilus, Osiris,** and *Apis* are placed together here as the three chief agents in the fertility of Egypt, — one of the chief granaries of the Romans. — 27. **suum,** sc. *their native* or *kindly*. — 28. **Memphiten bovem,** sc. Apis, the sacred bull which was regarded as an incarnation of the favorite deity, Osiris. It was allowed

to live twenty-five years, and was then drowned in the Nile; and its death was followed by national mournings, which gave place to national thanksgivings as soon as a new sacred bull was discovered. — 30. **teneram** Pr. interprets, *shrinking* from the first piercing of the plow, as if alive. Others render, *the tender, infant* soil. In v. 33 it means *slender, weakly*, and therefore needing the support of the *pali* or *props*. — 32. **non notis**, i.e. which he first showed the people the use of, by planting them. — 36. **incultis**, *untrained*, i.e. until Osiris taught them this employment. — 38. **nescia**, sc. hitherto. Some render, *unconscious*, through the effect of the wine. **modos**, *tunes*. — 39. **Bacchus**, here *wine*, not *the god*. — 40. **tristitiae**, *from sadness;* a genitive, which is also found with *solvere* in Cic. *De Leg.* ii, 20; *Pro Sextio*, vii; Hor. *O.* III, xvii, 16. See A. 243, Rem.; G. 373, 6; H. 410, v, 4. **dissoluenda dedit** = *fecit ut dissolverentur*. The gerundive is subjoined to the object of certain verbs which signify *to give, to take*, etc., in order to specify it as the design and purpose of the action that something should be done to the object. M. 422. — 48. **conscia**, i.e. witness and guardian of. Pr. — 49. **ludos Geniumque**, a kind of hendiadys; with **centum choreis**, *the games in honor of the Genius with a hundred dances*. — 51. **illius**, sc. *Genii*. — 53. **hodierne**, *patron of the day*, i.e. the Genius, as the tutelary deity of Messala's birthday; or it may be taken as simply = *hodie*. Pr. On the use of the vocative for the nominative, cf. Virg. *Aen.* II, 283; Pers. *Sat.* III, 28; and see A. 241, *b*; G. 324, Rem. 1; H. 369, 3. **dem.** The construction is: *sic venias* (*precor*) *ea conditione, ut tibi dem*, etc. Orelli. — 54. **liba, melle**, the usual offerings on birthdays. **Mopsopio**, i.e. *Attic* or *Hymettian*. Mopsopia was an old name of Attica. — 55. **tibi**, sc. Messala. — 56. **veneranda**, *worthy of honor*. — 57. The subject of **taceat** is the antecedent of **quem**. **monumenta viae**, i.e. your services in constructing part of the *via Latina*, out of the spoils of war. **quem . . . detinet**, i.e. the inhabitants of those places. — 59. **hic . . . hic**, *in one part . . . in another*. — 64. **veni** = *redi*.

IV.

THE evils of war contrasted with the blessings of peace and the simplicity of country life.

The poet denounces war and avarice its cause, praises the simplicity and security of the early ages, implores the Lares to preserve

him in peril and restore him to his home, and enumerates the blessings of a long life of peace, in the country.

1. **protulit,** *invented.* — 5. **An.** So many Mss. and Lachm.; i.e. *Was it after all no fault of his?* Others read *At*, i.e. *But the unlucky inventor was not to blame.* — 10. **Securus,** *free from care.* **varias,** *of different colors;* in contrast with the fastidious taste of later times when white sheep were sought for, or a whole flock of one color. **dux gregis,** *the shepherd.* — 11. **foret** = *utinam fuisset.* **vulgi tristia arma,** i.e. gloomy wars which now agitate mankind, **vulgi** being used somewhat contemptuously for mankind at large. Ry. — 13. **quis** for *aliquis.* — 14. **latere,** sc. because the part of the body, which was especially exposed. — 16. **vestros ante pedes,** i.e. before your images on the hearth. — 17. **prisco stipite,** *a rude old-fashioned block of wood.* De. — 18. **sic,** i.e. even my richer grandfather made you of no costlier material. Pr. — 19. **tenuere,** sc. the men of early days. **paupere cultu** = *veneratione simplici; offerings poor but free.* Cranstoun. — 20. **aede,** here the *atrium,* not the *lararium* or *aedicula* of later times. — 23. **voti compos,** i.e. *in fulfilment of a vow,* because some prayer had been granted. **ipse,** *in person,* in contrast with *filia.* — 26. **hostia,** sc. *erit.* **rustica,** *as a country offering.* So Rossb. and others, after some of the Mss. The reading *mystica* is preferred by others. — 34. **tacito clam.** In illustration of the frequency in Tibullus of this use of the adverb to intensify a synonymous adjective, Pr. cites I, V, 65; I, VI, 6; II, 1, 80; II, 6, 11. — 36. **turpis,** *begrimed,* substituted by most editors for *puppis,* the reading of the Mss. Cf. Virg. *Aen.* VI, 299: *horribili squalore Charon.* — 37. **percussis,** *driven in,* i.e. *hollow, sunken.* Ry. Pr. takes it literally, of the dead mourning their own state below, becoming as it were their own *praeficae.* **Percussis** is the Ms. reading, but has been considered by many editors corrupt, and various emendations have been proposed, as *exesis, pertusis, perscissis.* — 39. **laudandus,** *to be praised as happy.* Cf. Hor. *Sat.* I, 1, 3. — 42. **aquam,** sc. for the bath. — 45. **Interea,** i.e. during my life in the country. — 46. **duxit araturos,** *constrained oxen to plow.* — 47. **condidit,** *preserved.* — 48. **testa paterna,** *the amphora stored up by his sire.* Ry. — 49. **vigent,** *are at work,* contrasted with **situs.** — 51. **luco,** i.e. some festival in a consecrated grove, where the sacrifices to the rural deities were performed. — 54. **perfluat pomis,** *let overflow with fruit.* **candidus sinus,** sc. of the *vestis pura,* cleaned, washed for the festival. De. **ante,** *in front of you.* Pr. These expressions were doubtless suggested by the representations of Pax and Ceres on coins.

V.

A DESCRIPTION of the private *Ambarvalia*, a festival observed with great solemnity by the farmers and their households and servants, near the end of April, for the purification of themselves, their herds, and their fields.

The victim was led three times around the boundaries of the farm by a procession of reapers and farm servants, dancing and singing the praises of Ceres, and praying for her favor, while they offered her libations of milk, honey, and wine. Cf. Virg. *Georg.* I, 338.

1. **valeat.** So Orelli and Lachm. following most of the Mss. Other editors prefer *faveat.* — 3. **Bacche,** was one of several divinities in whose honor the *Ambarvalia* was observed. Cf. v. 4, **Ceres;** v. 15, **Dii patrii;** v. 71, **Sancte,** i.e. Cupid. Virgil, *Georg.* 1, 5, mentions Ceres, and Cato, *De Re Rustica*, 141, *Mars pater.* Bacchus was often represented with the horns of a ram or a bull, as symbols of plenty, by the poets and on coins. — 6. **suspenso vomere.** The plow was so light that it was *hung up* when not in use. — 7. **vincla,** bands of leather which fastened the yoke to the necks of the oxen. — 12. **puris,** i.e. *ut purae sint.* — 15–22. **Dii patrii,** etc., the prayer of the sacrifice. — 17. **neu . . . herbis,** *let not the crop mock the* (hope of a) *harvest with deceitful blades.* Pr. Cf. Virg. *Georg.* 1, 225: *illos Exspectata seges vanis elusit aristis.* — 19. **Tunc,** i.e. if there be a good prospect of an abundant harvest. — 22. **ante,** sc. *focum;* **casas,** booths built of boughs of trees by the servants. — 24. **fibra,** denotes the thread-like extremities of the entrails and especially the liver, to which peculiar importance was attached in the art of divination. — 25. **fumosos,** i.e. kept in the smoke-chamber to ripen. — 26. **consulis,** sc. with whose name the vintage of the year was marked. **vincla,** sc. cork sealed with pitch. — 29. **bene Messalam,** i.e. *valere iubeo* or *valere precor, health to Messala.* — 30. **nomen . . . sonent,** "*each tongue resound the absent hero's name.*" Cranstoun. — 32. **intonsis** = *priscis.* See Lex. The Valerii were one of the oldest families in Rome. — 34. **agricolis caelitibus,** *the tutelary deities of agriculture.* — 35. **vita,** here = *living men, mankind.* See Lex., *s. v.* II, E. — 42. **irriguas,** *irrigating.* See Lex., *s. v.* I, B. and cf. Virg. *Georg.* iv, 32. — 43. **aurea,** *precious,* or, *dainty.* Pr. — 44. **securo,** *care-dispelling.* — 45. **calidi sideris,** sc. Sirius, the dog-star. — 47. **verno alveo,** simply denotes the season in which the bees *begin* their work after hibernation. Pr. **flores,** i.e. of

course, *the juices* of the flowers. Cf. Virg. *Georg.* iv, 54. — 50. **certo pede,** *with fixed measure* or *rhythm;* ablative of quality. Pr. — 52. **ornatos,** i.e. *in their festal dress.* Pr.; *brow-chapleted.* Cranstoun. — 54. **ab,** apparently redundant here. Cf. I, 5, 4; I, 9, 66. — 56. **dux . . . oves,** the reading of most Mss. and received by Lachm., but believed by most editors to be corrupt, and emended in various ways. **oves** may perhaps be taken for *flocks* in general. *duxerat* was substituted for **auxerat** by Muretus and Orelli. Haupt conjectured *curtas auxerat hircus opes.* — 59. **exhibitura,** *destined to furnish;* "*to form a task for many a tender maid.*" Cranstoun. — 62. "*and nimble thumbs deft spindles keep in play.*" Cranstoun. Cf. Catullus, XIII, 311–314, and notes. — 63. **assiduae operata Minervae,** *intent upon Minerva's busy work.* Pr. **textrix,** found in no other classic author except Martial (IV, 19). — 64. "*hence rings the web beneath the driven lay.*" Cranstoun. **appulso,** sc. by the shuttle. — 74. **matris.** The stars are represented as daughters of the night. **lascivo,** *nimble* or *merry.* Either of these meanings is admissible and appropriate. Ry. — 75.

> "Then silent sleep, with tawney wings outspread,
> And gloom-wrapt dreams, behind them tottering steal." — CRANSTOUN.

VI.

To Cornutus on his birthday.

1. **bona verba,** *words of good omen.* **Natalis** = *Genius,* to whom it was customary for men to make offerings on their birthdays. — 3. **odores,** sc. such as spikenard, cinnamon, and cassia. — 4. **tener** = *mollis.* Cf. Catull. V, 5. — 12. **edidicisse,** *have learned by heart,* i.e. because you have so frequently offered this prayer. Wr. — 15. **felicibus** = *divitibus.* — 17. **cadunt** = *eveniunt, are effectual,* and therefore *cease.* — 18. **flava vincula.** Orange-yellow was the color of the *flammeus,* or bridal veil. — 21. **Hic . . . ministret.** *Such let the birthday Genius come and supply offspring to the ancestors of Cornutus.* Wr. Instead of **Hic avis,** *Hac avi, With such an omen,* has been conjectured. — 22. Cf. the similar wish expressed in Catull. LXI, 211–220.

VII.

IN honor of the election of M. Valerius Messalinus, the eldest son of Messala the patron of Tibullus, to the college of the *quindecemviri*, to whose care the Sibylline books were entrusted. These were now kept in the temple of Apollo on the Palatine, and the ceremony of inauguration of newly-elected priests was performed there. This elegy was probably written in B.C. 21. The outline is as follows:

Exordium, vs. 1–18, addressed to Phoebus, the god of prophecy.

Part I. 1, 19–22; 35–60: The destinies of Aeneas and his descendants foretold to him by the Cumaean Sibyl. — 2, 23–34: Parenthetic digression describing the site of Rome at the time of Aeneas' arrival.

Part II. 1, 61–73: The prophetic utterances of other Sibyls, already fulfilled. — 2, 73–76: Prayer to Phoebus to avert calamity from the Roman people, and to grant peace and plenty, and rural enjoyments. — 3, 77–98: Exhortation to the husbandmen to rejoice at the cheering prospect. Description of a rural festival. — 4, 99–108: Entreaty to Nemesis to spare him that he may be enabled to celebrate in fitting strains the glorious deeds of Messalinus.

1. **Phoebe.** Italy had no native deity possessing the same attributes as Apollo, whose worship was established in Rome B.C. 320. **tua templa,** the celebrated temple on the Palatine, dedicated by Augustus, B.C. 28, connected with which was the noted library, *Bibliothecae Graeca et Latina.* Cf. Propertius, IV. — 4. **laudes,** sc. of the god and his newly-appointed priest. Pr. **flectere,** *to shape.* For the mood see A. 331, *g*; G. 532, Rem. 4; H. 535, IV. This construction is frequent in Ovid; elsewhere rarer than the subjunctive with *ut*. — 5. **triumphali,** probably refers to the promised triumphs of Messalinus. Cf. v. 101, *et seqq.* Voss and others refer it to the rejoicing over the recent victory at Actium. — 6. **cumulant,** sc. *ministri*, with fruits, or victims. Cf. Virg. *Aen.* XI, 50: *cumulantque altaria donis.* — 8. **sepositam,** *set apart for* festivals. — 9. **qualem,** etc., i.e. dressed as when thou sangest. — 11. **tibi deditus,** *consecrated to thy service.* The four chief methods of divination among the Romans are mentioned in this and the following lines. — 12. **fati** depends on **provida.** — 13. **sortes.** See II, 11, note. — 14. **lubrica,** *quickly changing,* and therefore *difficult to* apprehend correctly; or it may be understood

literally of the *slippery* entrails just from the newly-slaughtered animal. — 16. **senis pedibus,** i.e. in hexameter metre. — 18. **vatis,** i.e. the Sibyl.

19. **Haec,** sc. the Cumaean Sibyl, when Aeneas landed in Italy. See Virg. *Aen.* VI, *passim.* Pr. thinks the reference is to an earlier response given to Aeneas in Asia Minor, perhaps by the Sibyl of Erythrae in Ionia. **sortes,** the responses of the Sibyl. — 22. **Ilion,** sc. *ardentem.* — 25. **Palatia.** Greek accusative. See A. 238, *a*; G. 331; H. 371, II, note. — 28. **facta agresti falce,** "*carved with rustic blade.*" — 29. **vagi,** *roving,* and therefore having no fixed sanctuary where to offer his vows. Pr. **votum,** *votive-offering.* See Lex., *s. v.* A. 2, *a.* In apposition with it is **fistula,**

> "The pipe composed of lessening reeds made fast
> With wax — each reed cut shorter than the last." — CRANSTOUN.

— 34. **pulla.** So the best Mss. Many editors have changed to *pulsa.* — 40. **caelo** = *ad caelum,* as often in the poets. H. 385, 4; M. 251. — 43. **mihi,** ethical dative, *I see the glare.* **incendia** seems to refer to some burning of the camp of Turnus not spoken of by Virgil. — 51. **terris . . . regendis,** sc. *est, is destined by fate to rule the world.* Wr. — 52. **qua . . . Ceres,** i.e. *wherever the cultivated earth extends.* — 54. **amnis,** *the ocean-stream,* which, according to the Homeric geography, encompassed the earth. — 55. **se mirabitur,** i.e. will pride herself in her more illustrious child, Rome. Pr. — 56. **tam longa via,** i.e. by causing her to make so long a voyage, sc. from Asia Minor to Italy. — 57. **Sic,** sc. *ut vera cecini.* **innoxia,** *unharmed.* **laurus.** For the case see A. 249, *b*; G. 405, Rem. 1; H. 421, note 4; Roby, II, 1226. — 60. **iactavit . . . comas,** *and tossed the locks that showered o'er her forehead,* after the manner of prophetesses. Pr.

61. The apodosis of the clause **Quicquid . . . sinu** is in v. 73. **Amalthea** and **Marpessia** were names of Sibyls; **Herophile** was a priestess of Apollo. Lachm. and others make **Marpessia** and **Herophile** one person, and in v. 62 read *Phaeto Graiaque quod monuit* instead of the reading of most Mss., given in the text. — 63. **Albana Tiberis,** is also the reading of the best Mss. Scaliger conjectured *Albuna,* from the description given by Varro of the tenth Sibyl: *Decimam Tiburtem, nomine Albuneam; quae Tiburi colitur, ut Dea, iuxta ripas amnis Anienis; cuius in gurgite simulacrum eius inventum esse dicitur, tenens in manu librum. Cuius sortes senatus in Capitolium transtulerit.* Others from the reading of some Italian Mss. substitute *Aniena Tiburs;* and Pr. renders: *whatever sacred oracles the Sibyl of Tibur may have kept and carried dry amid the stream of the Anio.* — 65. **mala signa,** etc., refer to the portents, said to have occurred about the time of the civil wars and

Caesar's death. — 66. **ut deplueretque,** i.e. *foreque ut deplueret.* For similar instances of the position of *que* in Tibullus see vs. 22, 80; I, 3, 38; I, 10, 54. — 68. **audita,** sc. *esse.* **lucos,** i.e. voices from the groves. — 70. **vocales,** *endowed with speech.* — 72. **annus.** Both Pliny the elder and Plutarch speak of the year 44 B.C. as marked throughout by a diminished light of the sun after the eclipse which then took place. Pr. — 73. **fuerant olim,** *were long since past and gone.* See note on v. 61. **iam mitis,** i.e. now again benignant, after thy displeasure at Caesar's death, which prompted thee to cause or permit these portents. — 74. **prodigia . . . aequoribus,** sc. according to the custom among the Romans, that no one might be polluted by contact with them, and that all evil effects from them might be prevented. — 75. **crepitet . . . laurea.** This was always considered a good omen. — 79. **oblitus musto,** indicates the abundance of the vintage. — 80. **lacus,** the cisterns into which the must flowed from the wine-press, and in which the process of fermentation was allowed to begin. **dolia,** the large earthenware vats, coated on the inside with pitch, in the *cella vinaria,* in which the fermentation was completed. Ry., p. 438. — 81. **sua festa,** because Pales was the goddess of cattle and shepherds. — 84. **flammas . . . sacras,** sc. in order to be purified by the smoke. — 88. **balba verba,** i.e. in imitation of the speech of his little grandson. — 90. **antiquae,** and therefore having a more spreading foliage. Pr. **levis,** *glancing, wavy;* or *airy,* i.e. not close and oppressive. Pr. — 95. **Pace tua,** apologizes for his wish, as Phoebus was usually represented as carrying bow and arrows himself. Pr. — 100. **puella,** sc. his mistress, Nemesis. — 102. **oppida victa,** pictures or models of conquered towns, carried in the triumphal procession. — 105. **Messala meus,** i.e. my patron, the father of Messalinus. **pia . . . turbae,** *exhibit to the throng his affection* for his distinguished son. — 107. **sic,** i.e. on this condition, if thou grant my wish. **tibi . . . intonsi capilli,** *mayest thou be ever blessed with youth.* — 108. **soror,** sc. *Diana.*

VIII.

LAMENT over separation from Neaera, the poet's *cara coniunx* (v. 32), and contempt for all wealth and splendor in comparison with her society.

2. **blanda,** *persuasive.* — 4. **domo** is technically, in distinction from ***insula,*** the mansion of a rich or noble family. Cranstoun renders the line:

"on splendor's glare or wealth's distinction bent."

5. **renovarent,** *might plow,* lit. *turn up afresh* for a new crop. Ry. — 8. **caderet,** *might sink to rest.* — 13. **Phrygiis columnis.** Synnada, a town in Phrygia, was celebrated for a beautiful white marble, variegated with purple spots or veins, obtained from the quarries of Docimia, a village near it. — 14. **Taenare,** a promontory at the southern extremity of Laconia, noted for its black marble; **Caryste** in Euboea, for its marble of green color streaked with white. — 15. **in domibus,** i.e. in the *peristylia,* where shrubs and small trees were often planted. See Becker's *Gallus,* p. 260, and cf. Hor. *Epist.* I, 10, 22: *Nempe inter varias nutritur silva columnas.* — 16. **trabes,** the beams which formed the *lacunar* or fretted ceiling. Cf. Hor. *O.* II, 18, 1–5. — 17. **Erythraeo litore,** the Persian gulf celebrated for its pearl (**concha**) fisheries. — 20. **falso,** *erroneously.* — 21. **mentes . . . curaeque** = *curae mentis humanae;* or **levantur** may be taken in a double sense. Zeugma. — 22. **tempora,** i.e. the conditions and seasons of life. — 28. **non meus** = *inimicus, who favors me not.* Wr. — 29. **Lydius . . . amnis,** sc. the Pactolus. — 31. **paupere cultu.** Cf. the use of the same phrase in IV, 19. — 33. **Saturnia,** daughter of Saturn, i.e. Juno. — 34. **Cypria,** sc. Venus.

"Smile Cyprian goddess, wafted on thy shell." — CRANSTOUN.

— 35. **tristes,** *stern, inexorable.* — 38. **dives,** sc. because Pluto was supposed to be the possessor of all subterranean treasure. **in ignava luridus aqua,** *gloomy amidst sluggish water.* Wr.

"Pale Orcus! call me to thy sluggish wave,
Thy gulfy streams and marsh of ebon gloom." — CRANSTOUN.

IX.

To some friends at the Etruscan Springs. A lament at the apparent approach of premature death from fever, an assertion of innocence of any act of impiety meriting this fate, a supplication for recovery, and an entreaty to the poet's friends to offer sacrifices for it on his behalf.

1. **Vos,** sc. the poet's friends. **Etruscis fontibus.** Among the watering-places of Etruria, the most famous on account of their mineral springs were the *Aquae Caeretanae, Pisanae, Tauri* (near *Centumcellae*), *Apollinares, Passeris, Populoniae* and *Volaterranae.* — 3. **sacris,** in allusion to the tutelary nymphs or deities, of which each fountain had one. **proxima,** sc. in merit; a conjecture quite generally adopted, for the

Ms. reading ***maxima***. — 4. **se remittit,** *releases itself,* sc. *ex frigore.* — 5. **nigram horam,** contrasted with **purpureo vere.** — 8. **laudandae deae.** The allusion is partly to the rites of the *Bona Dea,* partly to the Eleusinian mysteries of Ceres and Proserpine, which the poet appears to confound with those of the *Bona Dea.* — 10. **trita,** *powdered.* — 13. **insanae . . . mentis,** *brooding over the resentments of a frenzied mind.* Pr. — 16. **tardo pede,** *with halting step,* a part of the description of old age. Pr. — 18. **consul uterque,** sc. Hirtius and Pansa, both of whom fell at the siege of Mutina in B.C. 43. This line furnishes proof therefore that Tibullus was not the author of this elegy. — 22. **tertia regna,** i.e. Tartarus, assigned to Pluto. The other two kingdoms were those of Jupiter and Neptune. — 23. The emphasis is on **olim,** i.e. *not now, but later when,* etc. Pr. — 28. **ter quinos.** Pr. regards such exact details of minute facts as this, and the repetition, in the next lines, of the same idea as that expressed at the beginning of the poem, without any attempt to vary it, as marks of inferior composition and taste. **sed,** i.e. *but* it is no vain fear, *for,* etc. — 30. **facilis lenta unda manu,** "*the yielding wave with pliant arm.*" **pellitur,** sc. in swimming. — 32. **fuisse,** like the perfect indicative, contrasts the past with the present, implying that what *was* true then, *is* not true now. A. 279, *a*; G. 228, 1; H. 471, 1, 2). — 33. **Interea,** i.e. So long as a possibility of recovery remains. **promittite,** etc. Black victims, honey, wine, and milk were the proper offerings to the infernal gods.

X.

ONE of the *Epistolae Amatoriae* of Cerinthus and Sulpicia, the latter of noble family, the daughter of Servius Sulpicius, the former not her equal in rank, a friend of Tibullus. Whether these were real or fictitious names, however, has been doubted.

Cerinthus praises the beauty of Sulpicia, as she appears dressed for the festival of the *Matronalia.*

1. **tibi culta,** *arranged in honor of thee.* **tuis,** i.e. the Kalends of March. At this festival wives received presents from their husbands, and girls from their lovers. Cf. vs. 15, 16. — 3. **Hoc . . . ignoscet,** sc. on account of the beauty of Sulpicia. — 4. **turpiter,** i.e. to a war-god. — 8. "*behind her Beauty walks unseen, arranging her attire.*" Cranstoun. — 10. **veneranda,** sc. because of greater dignity and stateliness given her thereby. — 13. **felix,** *fortunate* above the rest, in everything becoming

him. Pr. — 15. **caris** = *pretiosis*. — 16. **bis madefacta,** *twice-dyed,* as were the best robes, first with scarlet and then with purple. — 17. The subject of **possideat** is **quae** to be supplied from **cui** in v. 15. — 23. **hoc sumet,** *she shall spend this festival;* the Ms. reading. ***sumite,*** Lachmann's conjecture, is adopted by many editors: *take this as your subject,* i.e. the beauty of Sulpicia.

NOTES TO PROPERTIUS.

INTRODUCTION.

SEXTUS PROPERTIUS was an Umbrian by birth, and probably a native of Asisium, a town on the west slope of the Apennines, not far from Perusia. He was born *circa* 50 B.C., as he is known to have been younger than Tibullus and older than Ovid; and his death occurred later than 16 B.C., but nothing whatever is known of him after that year.

Through the loss of the family-estates in the confiscation of lands by the Triumviri in B.C. 42, soon after the death of his father, he was reduced to comparative poverty, but his mother's efforts secured for him a superior education. For the completion of this he removed to Rome, probably on assuming the *toga virilis*, and entered on a course of training for the bar, but soon changed his purpose and devoted himself to poetry, residing the rest of his life in a house on the Esquiline.

His earliest poems brought him into notice and gained him admission to the literary circle of Maecenas, who appreciated his poetic talents and urged him to enter the field of epic poetry. And of the intimate friendly relations of this eminent patron of learning to the poet (the historian Merivale's representations to the contrary notwithstanding) there is abundant evidence in the poems addressed to him by Propertius (II, 1; IV, 8).

Among his other literary friends were Virgil, parts of whose Aeneid he had the opportunity of reading before its publication, and of whose genius he expresses his admiration in one of his poems (III, 32, 61 *seqq*), Ovid, Ponticus, an epic poet, and others whose names are mentioned in his works. As Propertius could hardly have failed to meet Horace at the house of Maecenas, the place of their common and frequent resort, the entire silence of the two poets respecting each other (with the exception of a passage in Horace's epistles — II, 2, 87–101 — which seems to be a direct and

severe attack upon Propertius) must have been occasioned by some personal dislike, as to the cause of which there have been various conjectures.

The ninety-one elegies of Propertius are, in all the manuscripts, divided into four Books. The poems in the second of these Lachmann separated into two books, beginning Book III, with an elegy (II, 10 of the old notation), which was evidently intended to be the dedication of a Book to Augustus in parallelism with the first of Book II, an elegy addressed to Maecenas. This new division has been generally accepted, and is considered undoubtedly correct by Teuffel in his History of Roman literature. Baehrens and Palmer, however, the two latest editors of the text, have returned to the old order, and Postgate argues strenuously in its favor, maintaining that the reasons for Lachmann's change "are inconclusive, refuted by positive evidence, and little more than an arbitrary surmise." So that the case has been reopened, and is still *sub iudice*.

The poems of Propertius have been grouped, according to their subjects, in three classes, as follows: 1st, *Personal*, which are chiefly amatory and addressed to Cynthia, and include most of the first three Books; 2d, *Political and Social*, which are upon events of the day, and are addressed to Augustus, Maecenas, and others; and 3d, *Historical and Antiquarian*.

While Catullus had introduced elegiac verse into Latin literature, and Tibullus had carried it to a high degree of perfection, Paley considers that "to Propertius may fairly be attributed the first successful effort to take up this metre uniformly as the best for narrative as well as for poetic sentiment"; and Cruttwell's opinion is that "he was the greatest master of pentameter Rome ever produced. Its rhythm in his hands rises at times almost into grandeur."

"There is a strength and sometimes a grandeur in his language which would have been more highly relished in the sterner age of Lucretius. He stands alone among the Roman poets in the force and fervor he imparts to elegiac verse; he alone raises the soft and languid pentameter to the dignity of its heroic consort. But it is in the weight of single lines and the manly savor of single expressions that the charm of this writer is to be found, while he is deficient in sustained majesty, in natural grace, and in flowing rhythm." — MERIVALE.

"Generally harmonious and smooth, he now and then adventures a word of four and even five syllables, or two spondees, at the end of his hexameters, and there is a greater predominance of spondees over dactyls than in Tibullus and

Ovid. His habit of using largely words of four, five, or even three syllables at the end of the pentameter give a character to the Propertian as contrasted with the more polished and equable Ovidian distich. One of the chief beauties of Propertius' style consists in his habit of balancing the concluding noun of the pentameter by its epithet in the first half of the verse." — PALEY.

Although Propertius took the Alexandrine poets for his model, and was ambitious to be famed as "the Roman Callimachus," it is the judgment of such critics as Teuffel that "he greatly surpassed his patterns in vivacity, originality of mind, and passion"; and that "he was a perfect master of pathos, which may be called the soul of elegy."

Postgate in his elaborate analysis of the qualities of Propertius as a poet, attributes the "obscurity" for which he has been so often criticised "to a certain vagueness and indirectness in his manner of conceiving and presenting an idea, to his desire for brevity, his disposition to be spasmodic and incoherent, — often leaving his sentences without connecting particles, — his fondness for abrupt transitions of thought and construction; and in singular combination or alternation with these characteristics, to too close a coherence between the members of sentences — sometimes necessitating the reading of a sentence as a whole, and making it almost impossible to give it a detailed construction — and to a fulness often degenerating into redundance, due in part to his desire to be emphatic, or to his tendency to exaggeration."

On the other hand, among his poetic excellences this critic specifies, "his unusually large vocabulary and the freedom with which he uses it, the extraordinary originality of his conceptions, the boldness of his imagery, the modern and even romantic tone in his employment of sentiment, and the power of awakening sympathy in his readers"; and he contrasts Propertius with his contemporary and rival elegiasts as follows:

"In some respects both Tibullus and Ovid may claim the advantage over Propertius; Tibullus for refined simplicity, for natural grace and exquisiteness of touch; Ovid for the technical merits of execution, for transparency of construction, for smoothness and polish of expression. But in all the higher qualities of a poet he is as much their superior.

"Tibullus is seen at his best where he has a theme which gives play to his delicate sensibility and refined tenderness. Still this delicacy and finish hardly atone for the absence of robuster excellence. What we miss above all in him is variety and imaginative power and boldness.

"In vigor and originality of conception, in richness and variety of coloring, nay, in the very quality and compass of imagination, Propertius leaves them far behind."

"The poetry of Propertius forms a striking contrast with that of his contemporary Tibullus. While the latter is simple, popular, national, and religious, Propertius is artificial, erudite, foreign, and mythological. Though not without Roman strength, majesty, and patriotic sympathy with the destinies of his country, yet his intimate knowledge of Greek poetry, his love of Greek art and legend, his power of throwing himself into the situations and scenes of other lands, impart a foreign coloring to his thought, style, and expression.

"His elegies are crowded with metaphors and figures; his impassioned outbursts and abrupt appeals, combined with a straining after artificial phrases, forced constructions, and condensed expressions, frequently make his meaning obscure, though they impart liveliness and variety to the poet's style, which contrasts powerfully with the even and lucid monotony of Tibullus. His Greek erudition also displays itself in the parade of a recondite mythology to a greater degree than is found in any other Latin poet." — PINDER.

"Propertius sang the sweet, sad story of his love, the time-hoary legends of Rome, the praises of Maecenas and the glory of Augustus, the untimely fates of Paetus and the young Marcellus, the devoted affection of Aelia Galla and the stainless honor of Cornelia, — giving to Roman elegy a freshness and variety hitherto unknown.

"And no one who has read him, even cursorily, requires to be told how powerful an instrument elegiac verse became in his hands, as well for descriptive purposes as for the delineation of the master-passion in its varied phases of tenderness, ecstasy, grief, jealousy, and despair. In the poetry of pure passion he is second to Catullus alone. He lacks the sweet grace and tender melancholy that lend such an exquisite charm to the elegies of Tibullus, and the easy flow and melodious chimes that lead us lovingly along in Ovid; but his verse has a strength and vigor and sparkle, to which they even in their happiest efforts can lay no claim. No poet ever more completely threw his soul into the music of his verse; every line reflects the man. Hence his originality is always unquestionable, his utterances sincere, his pathos genuine.

"Learned in the literature and steeped in the charming mythology of Greece, Propertius everywhere in his works presents traces of Greek culture, archaeological research, and that exquisite refinement and polish which are the result of long and laborious study. His myths are frequently obscure, and he is apt to use Greek forms of expression a little too ostentatiously; his style is admittedly difficult, and his meaning often not at first apparent. But his metaphors are uniformly apt and beautiful; his language strong, nervous, and brilliant; and his antitheses singularly pointed, — traits which constitute, with those who have been long and intimately conversant with his works, his greatest and most delightful charm. Not rarely he gives us a perfect picture in a single line. And, all things considered, he may fairly be ranked among the greatest poets of the *Augustan age*." — CRANSTOUN.

I.

To Cynthia, against extravagance in dress and artificial adornments.

1. **ornato,** *dressed,* not necessarily *decorated,* though this was usually done. Pe. See Becker's Gallus, p. 439. **procedere,** to move in a stately or majestic manner. Pe. **vita,** here = *Cynthia.* See Lex., *s. v.* II, D. — 2. **Coa veste,** an ablative of material. A. 244; G. 396; H. 415, III. P. makes it dependent upon *induta* understood. The island of Cos was noted for the manufacture of fine, transparent silk fabrics. **tenues movere sinus,** *the fluttering of the delicate folds.* — 3. **Orontea.** The perfumes of the East, and especially of Arabia, came to Rome from Antioch on the Orontes, the great emporium at this time. Pr. — 4. **peregrinis muneribus,** i.e. the productions of foreign lands. Pe. takes **peregrinis** in a disparaging sense, and renders **muneribus,** *graces, endowments.* **te vendere,** *to set yourself off.* See Lex., *s. v.* II, B. — 5. **mercato,** in a passive sense, as the perfect participles of many deponent verbs are. A. 135, *b*; II. 231, 2; M. 153. — 7. **medicina,** *artificial means of improving or rendering beautiful.* See Lex., *s. v.* C. 2. — 8. **nudus,** i.e. *because* without disguises. Pe. **formae artificem,** *the maker of an artificial beauty,* i.e. making it a thing of ornament and dress. Py. — 9. **quos,** the relative pronoun. **summittit.** Cf. Lucretius, I, 7. — 10. **ut,** *how.* — 11. **antris,** here *mountain-dells.* Cf. I, 1, 11. The emphasis in this and the following verses is on the words implying the absence of art. Py. — 12. **indociles,** *not shown, untaught.* See Lex., *s. v.* II. — 13. **collucent.** The construction no longer depends upon **aspice,** but becomes direct. — 14. **nulla arte** = *quod nulla ars adest.* — 16. **cultu,** *by attire.* — 17. **discordia,** *the cause of strife.* — 18. **Eueni filia,** i.e. Marpessa. **patriis litoribus.** Evenus, unable to overtake Idas, when he carried off Marpessa, drowned himself in the river of Aetolia, thenceforth called after his name. **litoribus,** here for *ripa.* — 19. **traxit,** *allure.* **falso,** *artificial.* — 20. **avecta . . . rotis,** Pelops carried away Hippodamia, daughter of Oenomaus, King of Pisa in Elis, after vanquishing him in the chariot race. — 21. **facies,** *beauty.* **aderat,** *was present to help them.* Pe. **obnoxia,** *indebted.* See Lex., *s. v.* II, B. — 22. Apelles was famed for the delicate coloring of his figures. He invented a process of varnishing his pictures which not only preserved them, but made the colors richer and more subdued. He generally painted on *panels* (**tabulis**). — 23. *Hunting for lovers was not their life's aim.* Pe. — 25. **istis,** is said with contempt of real or supposed rivals. Pr. paraphrases: "Don't fancy I shall think

you esteem me the less, by not adorning yourself for me as you might for other lovers." Pe. makes this line an interruption of Cynthia's: "I am not afraid of your preferring your heroines to me. I am sure of *you*. I dress for others." — 27. **cum tibi praesertim,** i.e. *and you especially, since to you,* etc. **carmina,** *power of song.* Pe. A. p. 298; G. 689; H. 636, II. — 30. **omnia quaeque** for *omniaque quae.* For a similar displacement of the particle see *Tibull.* VII, 66. **quae probat,** i.e. all the charms these goddesses regard with satisfaction. — 31. **his,** i.e. by these charms of beauty and mental endowments. **nostrae vitae** = *nobis dum vivimus,* a method of expressing the concrete by the abstract very common in Propertius. Pr. — 32. **Taedia . . . luxuriae,** *provided you hold in dislike finery that brings no happiness.* Py.

II.

EXPRESSION of the poet's fear that in the event of his death Cynthia would forget him; assurance of his deathless affection for her; and exhortation to the enjoyment of the present hour, as the longest life is too short for love.

2. **moror.** See Lex., *s. v.* II, B, 2. **fata,** Kuinoel understands as = *a dead body;* Py. regards it as a mere periphrasis for *fatum rogi.* — 5. **puer,** i.e. Cupid. Pr. illustrates, by this, Propertius' practice of omitting the attribute that would mark out the subject distinctly, as one cause of his obscurity. **haesit,** sc. as a bird caught by bird-lime. Hertzberg; *has left his image* in the pupils of my eyes. Wr. — 7. **Phylacides,** i.e. Protesilaus, so attached to his wife, that he obtained leave of the gods to return to his *former abode* for a single day. **illic caecis locis,** *there in the gloomy realms of the dead,* a pleonasm common in Greek. Py. — 9. **falsis . . . palmis,** *to grasp his darling with shadowy hands.* Pr. — 10. **Thessalis umbra,** refers to **Phylacides,** and is added as a predicate. Hertzberg. — 12. **magnus,** *strong,* emphatic. — 15. **quarum,** *yet of these.* — 16. **ita,** sc. *esse; and may earth in her justice allow this,* i.e. my preference of thee. Pr. — 18. **lacrimis meis** = *mihi lacrimanti.* **ossa** = *umbra tua.* Py. paraphrases this verse thus: *your death will ever be looked for to console my grief in Hades;* and explains as follows: "The action of a survivor on earth clasping the bones of a deceased relative and bedewing them with tears is poetically transferred to one previously deceased and expecting his partner in Hades." — 19. **Quae mea sentire**

favilla, *to feel the same changeless love for me, on the occasion of my being burnt on the pyre.* Pr. — 22. **a.** Several editors read *heu.* The Mss. have *e.* **iniquus Amor,** *a passion alien to me,* i.e. another suitor after my death. Pr. — 24. **certa,** i.e. *quamvis constans.* **minis,** i.e. of a mother or other relative wishing to draw off Cynthia from her grief for Propertius. Pr.

III.

A PROOEMIUM or introduction (probably) to the third Book of Elegies. The poet declares his purpose to renounce love-poetry and sing the achievements of Augustus, but ends abruptly with a graceful compliment to the emperor and an acknowledgment of his inability to pursue such a lofty theme. — CRANSTOUN.

1. **Sed tempus,** etc. This abrupt beginning Hertzberg explains by supposing that the idea in the poet's mind was: *Hitherto I have sung the loves of maidens, but,* etc. **lustrare,** *to go over.* See Lex., *s. v.* II, B. **aliis chorels.** For the metaphor see V, 4, note. — 2. **Haemonio.** Thessalian horses were noted for their breed. **campum dare equo,** means to give the steed wider space, as well as to urge him to full speed. Py. — 3. **ad proelia,** an adjunct of **fortes.** — 4. **mei ducis,** sc. Augustus. — 5. **audacia,** sc. to make the attempt; rare in a good sense. — 7. **extrema,** here merely *maturer age.* — 8. **quando** = *quandoquidem.* — 9. **subducto,** *drawn up.* Drawing up the eyebrows was a mark of austerity. Pe. **gravior,** *more dignified.* — 10. **aliam citharam,** i.e. a more exalted strain. Pe. — 11. **ex** = *after.* — 12. **magni oris,** *of a lofty strain.* "*Outpour the lofty line.*" — 13. **Iam negat** = *no longer boasts.* Py. **post terga tueri,** sc. for a chance to discharge an arrow during retreat. — 14. **Crassos,** sc. Crassus the triumvir and his son, both of whom were killed in the expedition against the Parthians, B.C. 54. **tenuisse** = *non remisisse.* — 16. **intactae,** sc. because the Romans were first brought against it on this occasion. The allusion here is to the expedition of Aelius Gallus in B.C. 24; and as that ended in defeat this poem was probably written in B.C. 25. Py. — 19. **sequar,** sc. in spirit and with my song. — 21. *seqq.* One of the noblest images of ancient poetry. Pe. **caput in magnis tangere signis,** *to reach the head of a lofty statue.* — 23. **inopes . . . carmen,** *unable to rise to the height of heroic song.* Py. On the use of adjectives with the infinitive see A. 273, *d*; G. 424, 4; H. 533, 3, note 2; Roby, II, 1361. This is the only place where *inops* is so used. — 24. **pauperibus sacris,** *in poverty-stricken rites.* Wr. — 25. **Ascraeos,**

i.e. Heliconian and hence poetic. — 26. The source of the river *Permessus* was the fountain Aganippe, on the northeast of Mt. Helicon, which flowed past *Ascra*. **flumine,** antithetic to **fontes,** *the fountain-head* of song and *the stream* that flows from it. **modo** = *tantummodo*. **lavit,** sc. *me*. Bathing in as well as drinking of the sacred well was thought to give poetic inspiration. The antithesis is between heroic and amatory subjects. Py.

IV.

As an excuse for his delay in visiting Cynthia, the poet pleads his presence at the dedication of the temple of Apollo on the Palatine (built by Augustus in memory of his victory at Actium), which occurred Oct. 24, B.C. 28; and gives a description of the temple.

1. **aurea.** Whether this is to be taken literally or merely means *magnificent*, cannot be certainly determined. Chryselephantine decoration was not uncommon on the doors and panelled ceilings of temples. Pe. — 2. **porticus,** really, more than one. **aperta,** *opened*. — 3. **in speciem,** *with a view to effect*. The columns were *arranged* for the purpose of presenting a magnificent appearance, not merely for structural use. Py. **Poenis,** i.e. *African, Numidian*, now called *giallo antico*. — 4. **Danai . . . senis,** i.e. the statues of the fifty daughters of Danaus.

"The magnificence of the interior of the colonnades has been described by the poets and historians of the time with great admiration. Pillars of *giallo antico* supported the roof, and between them stood hundreds of statues. Tacitus mentions those of the famous orators of Rome; Ovid and Propertius speak of statues of the fifty Danaïdes and fifty sons of Aegyptus." — BURN, *Rome and the Campagna*.

femina, for *feminea* or *feminarum*, a curious use. Pe. **turba,** *the children*. — 5. Hertzberg places vs. 5–8 at the end of the elegy, on the ground that the same statue is here described as in v. 15. Pe. adopts the same order as the only natural one, describing first the outside portico, then the exterior of the temple and its doors, and then the interior, the statue, and the altar. Palmer and Py. retain the Ms. order. The latter remarks that it "is sufficiently justified by the haste and brevity of what was perhaps little better than an extempore composition. In truth, the four verses in question do not harmonize in continuation with v. 16." **Hic,** i.e. the statue. **equidem.** Notice this rare use of this particle with the third person. — 6. The mouth is open as in singing; hence the propriety of **carmen hiare.** Py. See Lex., *s. Hio*, II, B. This statue is said

to have been the work of Scopas. — 8. **artifices,** *skilfully wrought.* See Lex., *s. v.* II, B. — 9. **claro,** i.e. *bright, polished.* **marmore.** See I, 2, note. The exact site of this celebrated temple is nowhere clearly intimated in the ancient authors; but it must have stood at the northeast side of the Palatine, between the arch of Titus and the temple of Vesta. It was surrounded with porticos, one of them containing the *Bibliothecae Graeca et Latina,* in which were the busts of distinguished authors, a colossal bronze statue of Augustus, and many precious works of art. The temple itself was of solid white marble, with ivory-sculptured doors, and contained statues of Latona and Diana and the famous Apollo Citharoedus and other choice works of art. — 10. **et patria Ortygia,** *even than his native Ortygia,* i.e. than the temple in Delos. Py. — 11. **In quo erat.** So the Mss. Hertzberg reads *Et duo erant,* proving from ancient examples that the figures *above the pediment* were two, one on each side of the highest point, i.e. on the *acroteria,* which were pedestals for statues in this position. See Rh., *s. v.* — 12. **Libyci . . . opus,** *sculptured in ivory.* — 13. **altera Gallos,** sc. *pingebat.* It represented the retreat of the Gauls under Brennus from the temple at Delphi (which they attempted to plunder), scared by earthquakes and a thunder storm, B.C. 279. — 14. **maerebat,** i.e. represented the sad scene of the death of Niobe's children, slain by Apollo and Diana. **funera,** *the dead children;* or, *the deaths in her family.* Pe. Cf. Catull. XIII, 83. — 15. **Deinde,** i.e. after passing through the portico. **inter interque.** The repetition of the preposition is not strictly logical, but lends a certain emphasis, forcing us to think of both Latona and Diana, separately. Pe. M. 470. **inter matrem,** etc. The god stands between Latona and Diana, wearing the *palla,* or *long dress,* peculiar to the *citharaedi.* Py.

V.

EXPLANATION of the poet's preference for elegiac over epic etry, his claim to distinction as the earliest imitator of Callimus and Philetas, and his expectation of enduring fame from his se.

1. **sacra Philetae,** *ye sacred rites of Philetas.* By invoking *the spirit allimachus,* Propertius shows that *the rites* meant are those offered to lead. Py. Pe. disputes this interpretation and remarks: "**sacra,** which s any *sacred things,* i.e. a victim, sacrifice, the penates, etc., is here

applied to the disembodied spirit, which was propitiated with offering The use is the less surprising as a poet is *sacer* even in his lifetime. — 2. **nemus,** the grove whence you drew your inspiration, and which now haunted by your presence. Pe. **vestrum nemus,** i.e. the grove i which you are celebrated. He represents himself as a priest, and ac dresses the sacred rites and sacred grove of Philetas of Cos, asking to b allowed admittance thereto; instead of the ordinary expression 'O Philetas admit me to your sacred rites.' Py. — 3. **ingredior,** used with referenc to **nemus. puro de fonte,** i.e. drinking inspiration *from an untouched spring.* Pr. — 4. **orgia.** Cf. Catull. XIII, 259 and note. In **orgia** an **choros** (= *modos*) the metaphor is continued from **sacra:** *to convey Italian mysteries in Grecian rhythms,* or *conduct in Grecian style the worship of Italia's muse. The rites* (i.e. the subjects of his poems) wi be national; *the music* or *measures* to which they will be set are Greek Pr. **per,** not unfrequently used for *inter.* Py. Cf. I, 21, 7; IV, 14, 5 V, 4, 20. Pe. insists that **per** cannot be so used, and translates: *I lead the mystic emblems of Italy through the dances of Greece.* **ferre** depends on **ingredior.** For this Grecism, the use of the infinitive for th supine in poetry, cf. I, 1, 12; 6, 33; 21 (20), 24; III, 7, 17; IV, 1, 3 Hor. *O.* I, 2, 7; and see M. 411, Obs. 2. — 5. **pariter,** *side by side.* **car men tenuastis,** *spun your verse fine, polished your lines,* as opposed t the rough and bold sounds of the heroic foot. Py. **quo in antro,** "*i what grotto* of the Muses." — 6. **pede,** "*gait,* movement of the feet; wit an allusion to the sense of *metre, rhythm;* one of a number of instance of either a confusion or more strictly a non-differentiation of the literal an metaphorical meaning, or a more or less conscious play upon words." Pe **ingressi,** *did you gain entrance,* sc. to the sacred grotto of v. 2. P **quam . . . aquam,** *from what inspiring fount did you drink.* Py. — 7. **Phoebum . . . in armis,** i.e. applies himself exclusively to heroic poetry — 8. **tenui,** *fine* for *refining,* properly of the result, and not the agen Cf. Hor. *Ep.* I, 19, 18, *exsangue cuminum.* Pe. **exactus pumice,** refer metaphorically to the character of the composition. Cf. Catull. I, 2 VI, 8; *Let that verse be elegiac, by which fame is to raise me aloft.* — 9. **le vat.** Propertius is not careful about the distinction of the indicative an subjunctive. Pe. **a me nata Musa,** i.e. *a style of poetry originating from me.* — 11. **Amores,** sc. whom he celebrated in elegiac measure. — 12. **scriptorum turba,** i.e. *inferior poets;* or, *imitators.* Pe. **secuta** sc. *vectatur,* to be supplied from **vectantur.** — 13. **certatis,** sc. *O scriptorum turba.* The metaphor is suddenly changed to the race course **missis,** usually *immissis.* — 14. **currere,** a Greek infinitive for the mor *usual currentibus* or *currendi.* **lata via,** implies the attempt to pass hi

chariot. "The road to poetic fame is narrow; you cannot get before me without a collision." Py. — 15. **laudes** = *warlike valor*. With it is contrasted **pace,** v. 17. — 16. **finem,** etc., i.e. it will reach as far as Bactra. **Bactra futura,** alludes to the expedition against the Parthians, in B.C. 20, already planned at this time. — 18. **intacta,** *untrodden before;* antithetic to **Multi,** v. 15. — 19. **Mollia,** the emphatic word of the line and antithetic to **dura;** a soft delicate wreath of myrtle or ivy for the elegiac poet, the stiff laurel chaplet for the epic bard. Py. — 20. **faciet capiti,** *will* not *suit my head,* a less common idiom than *facere ad.* — 21. **At,** etc. The ellipsis is supplied by Py. as follows: "True it is that detractors are never wanting when a poet attempts an unbeaten track, *yet,*" etc. — 23. **fingit . . . vetustas,** *the oldness of things makes them seem greater, magnifies them.* Pr. **vetustas,** a prospective-retrospective use, *an age to come, when the present shall be a distant past.* Pe. — 24. **ab exequiis,** *after the last rites.* — 25. **Nam quis,** etc., i.e. *For, if poetry did not long survive the poet's death, who,* etc. Py. **equo pulsas,** *overthrown through the stratagem of the horse.* Pr. But **pulsas** shows that the Trojan horse is here regarded as a kind of battering-ram. Pe. — 26. **Haemonio viro,** i.e. Achilles assailed by the rivers Xanthus (or Scamander) and Simois. — 27. **Idaeum Simoenta.** The Ida of Troas is here confounded with the Mt. Ida of Crete, which according to the legend was the birthplace of Jove. — 28. Instead of **per,** the Ms. reading, Pe. adopts the conjecture *ter,* and remarks that "the canons of interpretation will not allow of *tractum* being supplied." — 29. **Polydamanta . . . armis,** an emendation adopted by several editors for the Ms. reading *Polydamantes in armis.* — 30. **vix,** sc. had they not been celebrated in song. — 31. **exiguo sermone,** *little talked of,* a bold extension of the ablat. of description, **sermone** the external fact being put for the quality *fama.* Pe. See M. 272, Obs. 2. — 32. **bis capta,** sc. once by Hercules when Laomedon ruled it, afterwards by an arrow of Hercules with which Philoctetes slew Paris. Kuinoel. **numine,** *by the divine power of.* Pe. — 33. **Nec non,** i.e. as well as his heroes. **casus,** *fall.* — 34. **posteritate,** apparently an ablat. of means: *through posthumous lapse of time,* opposed to *vetustate.* Pe. — 36. **illum diem,** i.e. when I shall be thus praised. Pr. — 37. The emphasis is on **contempto sepulcro.** Pr. — 38. **provisum est,** sc. *a me.* **Lycio . . . deo,** i.e. *Apollo sanctioning my prayer.* Pr.; an allusion, as some have supposed, to the admission of his poems into the Palatine library. — 39. **nostri,** emphatic, = *such as befits me,* i.e. songs of love which he had spoken of in the earlier part of the elegy as his particular province. Pr. **orbem,** *the ordinary course; the round,* a metaphor from the circus ring. Pe. — 40. **tacta,** *impressed.*

VI.

THE immortality of genius.

In the judgment of many editors this is a continuation of the preceding elegy.

1. **detinuisse,** *arrested.* — 2. **sustinuisse,** *kept back.* — 3. **Thebas . . . artem,** *drawn by music to Thebes.* — 6. **rorantes equos,** *sea-horses,* attendant on the ocean nymphs. — 9. **Quod,** *As to the fact that.* See A. 333, *a*; G. 525; H. 516, 2, note. Py. supplies an ellipsis: *hoc quidem nihil est.* **Taenarlis.** The *Taenarian marble* was *verde antice* or green porphyry. Becker's *Gallus,* p. 16. — 10. **camera . . . eburna trabes,** *an ivory* (or *ivory-white*) *ceiling intersected with gilded beams.* Cf. Hor. *O.* II, 18, 1. — 11. **nec mea . . . silvas,** *and that I have no orchards to vie with the Phaeacian plantations.* Py. — 12. **operosa rigat antra,** *refreshes artificial grottos of mine.* **Marcius liquor,** the aqueduct of Q. Marcius Rex, the purest water in Rome; built B.C. 144. Some arches of it are still standing. — 14. **defessa choris,** *wearying herself to take part,* etc. Propertius represents himself as tiring out the Muses in the dance. Pr. **Calliopea,** often taken by the poets as the representative of the Muses. — 15. The Mss. and editors vary between **est** and *es.* — 17. **sumptus,** *the lavish pile.* — 18. **Iovis Elei domus,** the famous temple of Jupiter Olympus at Pisa, in Elis, in which was the magnificent colossal statue of the god by Phidias. **caelum imitata,** *star-spangled.* — 19. **dives fortuna,** *the gorgeous state,* a poetic paraphrase for the tomb itself. Pr. The tomb of Mausolus, King of Caria, erected by his queen Artemisia in B.C. 353, was celebrated as one of the seven wonders of the world. It was destroyed, but has been partly recovered by modern research. Py. — 23. **ab,** is expressed, because **excidet** is equivalent to *extinguetur,* and **aevo** is regarded as agent rather than instrument. **Py.**

"Devouring fire and rains will mar their splendour —
The weight of years will drag the marble down:
Genius alone a name can deathless render,
And round the forehead wreathe the unfading crown."
— CRANSTOUN.

VII.

THE poet predicts success to the expedition of Augustus against the Parthians, B.C. 20, and pictures the triumph of the emperor.

1. **ad Indos,** i.e. *usque ad.* — 2. **gemmiferi maris,** i.e. the Indian ocean. — 3. **viri,** sc. who take part in the expedition. — 5. **sera, sed,** i.e. *ultima terra sera fiet provincia, sed fiet tamen,* etc. Lachm. — 7. **expertae bello,** *tried in war,* alludes to the victory at Actium. — 8. **munus equi,** probably refers to the horses provided at the public expense for the *Equites.* Hertzberg. — 9. **Crassos clademque,** hendiadys; the defeat of the Crassi, father and son, B.C. 53. — 11. **sacrae . . . Vestae,** i.e. *Vesta, goddess of the sacred fire, which contains the destinies* of Rome. Py. — 13. **oneratos axes.** So the Mss. and most editors. Py. with others adopts the emendation of Muretus, *onerato axe,* on the ground of the omission of *et* in the next line. — 15. **braccati militis,** i.e. the Parthians who wore the wide Persian trousers. — 16. **et . . . duces.** Effigies are meant, placed beneath lofty trophies. Py. — 17. **hoc caput,** i.e. Augustus. **sit in aevum** = *vivat.*

VIII.

THE folly of encountering the perils of war for glory or riches. The poet's preference in youth for love-poetry, and in maturer years for the study of philosophy and the problems of the future life.

2. **stant** = *durant, non facile dirimuntur.* — 3. **nec tamen,** etc., i.e. *yet* though I am compelled to wage war, it is not from avarice. — 3. **carpitur** = *vexatur, sollicitatur.* — 4. **gemma,** either for *poculum gemmatum,* or a goblet worked out of a single piece of opal, jasper, or chalcedony. Py. **nostra sitis,** for *sitiens ego,* a metonymy frequent in Propertius. Pr. — 6. **clade tua,** *obtained by your destruction.* The allusion is to the pillage of the works of art in Corinth by the consul Mummius, B.C. 146. — 7. **prima terra,** *primal clay.* Cf. Hor. *O.* I, xvi, 13: *principi limo.* — 8. **parum cauti pectoris,** is used in allusion to the derivation of the name from προμηθία. Prometheus executed the work without the care and forethought implied by his name. Py. — 9. **mentem . . . arte,** *did not, while engaged in his work, take thought for the mind.* Pr. — 10. **Recta . . . via,** *The mind's course should first have been made*

straight. — 11. **Nunc,** i.e. Since we were originally fashioned thus ill, no wonder *we now are driven over the wide ocean in search of foes,* not content with repelling attacks at home. Pr. — 14. **ad,** the Ms. reading, retained by many editors. **rates.** Lachm. defends the plural, from the mention of two ferry-boats for the dead in V, vii, 55:

> " Nam gemina est sedes turpem sortita per amnem,
> Turbaque diversa remigat omnis aqua.
> Una Clytaemnestrae stuprum vehit, altera Cressae
> Portat mentitae lignea monstra bovis.
> Ecce coronato pars altera vecta phaselo,
> Mulcet ubi Elysias aura beata rosas,
> Qua numerosa fides, quaque aera rotunda Cybebes
> Mitratisque sonant Lydia plectra choris."

Py.'s explanation of the meaning is: " Whereas we now look for fleets and voyages for making our fortunes, hereafter we shall be stripped of everything, and see only the ships on the infernal river. Thus *vehi ad rates* is simply *to be ferried over to the fleet.*" Pr., following Hertzberg, reads *at inferna rate,* and remarks: "*vehere* is the natural word for being *carried in* but not *carried to* the boat. Besides, the preceding line places the dead soul *at* the waters; the following one must apply to its crossing." Py. considers this a very incorrect use of *at.* Another conjecture is *ab inferna rate.* — 17. **Lydus Dulichio.** Rich and famous Lydia is contrasted with the poor little island of Dulichium. — 18. **Parcae acta,** the emendation of Lachm., adopted by Jacob, Keil, and Müller; *death brought on* by the ordinary course of nature *in the day of destiny,* not by rash enterprises of war in quest of spoil, etc. Cf. IX. 30: *Ista per humanas mors venit acta manus;* Virg. *Aen.* XI, 150: *Parcarumque dies.* Py. considers **Parcae die** "scarcely good Latin for *fatali die,* much of the difficulty lying in the use of the singular," and reads *parca die, in the day of poverty,* and *apta,* i.e. *appropriate and wished for,* to relieve you from your poverty. Most Mss. read *parta,* some of them *parca.* — 21. **mentem vincire,** *to enchain* (not captives with fetters, but) *my own senses.* Pr. — 22. **caput in habere rosa,** i.e. *to be crowned with roses.* — 25. **tum,** emphatic, *then and not till then.* — 26. Notice the singular alternation of the subjunctive with the indicative in this and the following lines, as in Persius, *Sat.* III, 66 *et seqq.* **mundi domum,** used for *the heavens,* as often in Lucretius and Ovid. — 27. **qua,** sc. *ratione,* or, *by what course* or *direction.* **venit,** sc. *luna.* **deficit,** *sets.* — 29. **salo,** a local ablative; "*how rising winds the face of ocean sweep.*" Gray. **quid captet,** *what it aims at.* Py. — 30. **in nubes . . . aqua,** *supplies of water to the clouds from year to year.* Pr. — 31. **sit,** sc. *utrum.* — 32. It was the belief that the rainbow drew up water from the lakes, rivers, and sea to return it in the shape of rain.

Cf. Tibull. I, 4, 44; Virg. *Georg.* I, 380. — 33. The **Perrhaebi** occupied the mountainous district between Pindus and the lower course of the Peneos. — 34. **luxerit,** from *lugeo.* — 35. **serus versare,** *late in turning.* Cf. Catull. LXVI, 67; *tardum Booten.* For the construction see A. 273, *d*; G. 424, 4; H. 533, II, 3, note 2. — 36. **spisso coit igne,** "blend in mazy light." — 41. **aut . . . furiae,** sc. *utrum sint.* Alcmaeon was said to be haunted by the Furies for having murdered his mother Eriphyle. **Phinei,** a king of Arcadia punished for cruelty to his sons, by the Harpies taking away or spoiling every meal. His punishment extended to the world below. — 44. **et . . . novem,** sc. *num sint.* **pauca,** *too few.*

IX.

AN elegy on the death of a young friend, Paetus, drowned on a voyage to Alexandria, undertaken for some mercantile purpose; which gives the poet an opportunity to inveigh against the avarice of man.

"One of the most beautiful poems of Propertius. The pathos is only equalled by the elegance of the versification." — PALEY.

1. **Ergo,** is frequently used in outbursts of indignation and complaint. Pr. — 3. **crudelia,** i.e. because it causes their destruction. — 4. **de capite tuo,** *from thee.* A part is put for the whole. — 5. **tendentem lintea,** *with canvas spread,* suggests a smooth course and a favoring wind. Pe. — 7. **primo excidit aevo,** *lost his young life.* Cf. VI, 23. — 8. **nova,** i.e. an unexpected banquet. Pe. **natat,** used of floating corpses and wrecks. — 9. **iusta,** a substantive. See Lex., *s. v.* II, B, 2. **piae terrae,** is taken by some as a genitive, referring to the sprinkling of earth over the corpse, the well-known mark of *pietas;* with **iusta debita,** *the right tribute of respectful dust.* By others it is regarded as a dative, = *her son's dead body.* Properly speaking, the mother would pay *iusta debita piis manibus.* Here the dead are associated with the earth in which they are buried. — 10. **pote,** is used as a direct predicate without the verb. Roby, I, 725. Here it is not neuter, but stands for *poti.* **cognatos rogos,** a hypallage of the adjective, very common in P. — 13. **Infelix.** Cf. VIII, 7, and see Lex., *s. v.* II, B, for the meaning. **timor,** *cause of fear.* — 14. **illo,** sc. Paetus. **tanta,** i.e. to excuse such cruelty. — 15. **quidnam,** *why, pray,* more emphatic and colloquial than *quid.* Pe. — 16. **sanctos,** i.e. not deserving shipwreck for any wickedness. — 17. **quid . . . numeras,** i.e. why complain of premature death. — 18. **non . . .**

deos, sc. to hear your prayers. — 19. **Nam** introduces the proof of the preceding statement: *For,* if there had been gods of the sea, the vessel would not have been wrecked. **ad saxa ligata vincula.** The vessels had been *moored* for the night, *by cables, to rocks* on the shore. — 20. **detrito,** *worn away with the chafing.* — 21. **Sunt,** *There are;* absolute. Pe. — 22. **quae . . . Athamantiadae,** a conjecture of Hertzberg, and adopted by Keil, Haupt, and Müller. Other editors retain the Ms. reading, *quae . . . minantis aquae,* or change to *natantis aqua* or *aquas.* Some also read *natat* = *natavit,* for **notat.** Ellis proposes *Mimantis aquas,* "which would fix the scene of Paetus' shipwreck at that part of the coast of Lydia where the land, which contracts into a narrow neck between Clazomenae on the north and Teos on the south, again broadens out into a rocky peninsula with three bold promontories, Corycium south, Argennum southwest, and Malaena north. All these are projections of Mount Mimas." "This conjecture seems worthy of careful consideration, both from the number of the places on the Asiatic coast in which the name *Argynnus, Arginnus, Argennos* is traceable, and because Propertius is given to following obscure and out-of-the-way versions of the old legends." Cranstoun. **notat** = *infamat.* — 23, 24. These lines seem to point to the other legend of the death of Argynnus, which represented him as lost while swimming in the Cephissus in Boeotia. Ellis thinks that the original legend *was* connected with the Boeotian coast; that it subsequently extended to the opposite side of the Aegean, and that Propertius, who had heard the story connected with both localities, indicates in these two lines, somewhat awkwardly, the connection. He paraphrases the four lines thus: "Paetus was wrecked on the coast, which retains the name of the lost Argynnus, that youth whom Agamemnon vainly sought to discover, and kept the fleet at Aulis waiting in the hope of doing so — a delay which caused the death of Iphigenia." — 25. **Reddite,** sc. Aquilo and Neptune. Cf. vs. 13, 15. **corpus,** *the body* despoiled of life. Pe. — 26. **sponte tua,** i.e. as there are no friends at hand to do it. — 28. **timor.** See v. 13, note. — 29. **texite,** *fabricate,* appropriately used of ships. **causas,** i.e. things that cause death. — 30. **ista mors,** i.e. *that death* which *you* provoke. **acta,** used of impelling ships. — 32. **fortunae,** sc. in addition to those already prepared for us by *Chance.* **miseras,** *leading to misery.* — 33. A play upon words: **teneat,** literally, *keep its hold on you,* i.e. *on your ship;* **tenuere,** metaphorically, *kept you from wandering.* Pe. — 34. **sua,** i.e. his proper element. — 37. **insidians,** emphatic, *for the very purpose of ensnaring.* — 39. **triumphales,** a proleptic use, *going to a triumph;* i.e. when almost home and on the eve of success. Nauplius, king of Euboea, in revenge for his son Palamedes, lighted false fires on the Greeks' return from Troy

and so decoyed them on to the rocks of Caphareus. — 40. **tracta,** either for *distracta, scattered,* or *drawn, sucked in by the vasty deep.* Pr. **salo,** probably an ablat. of *place,* possibly one of *means.* Pe. — 41. **Paullatim,** to be taken with **iacturam.** — 42. **soliti,** i.e. *usually successful.* — 43. **patrio** = *paterno.* **verteret,** *had continued to plow.* See A. 308, *a*; G. 599, Rem. 1; H. 510, note 2. — 44. **verba mea,** i.e. those which I now utter. — 45. **viveret,** he would be *now* living to feast. — 46. **flare,** a correction adopted by Jacob, Hertzberg, and others: *where wind has no power.* Py. regards this emendation as ingenious and probable, yet calls it a strange expression, and retains the Ms. reading, *flere, where he can have nought to weep,* as giving a simple and satisfactory sense. Pe. thinks **potest** is corrupt, *posset* being required, and thinks the original reading was *sat est.* — 47. **Non tulit,** *could not bear.* Pe.; *had not to endure.* Py. **hic,** pointing him out as a warning. Pe.; *here,* i.e. while on land. Py. — 49. **sed,** etc. From the negative **non tulit** must be supplied some phrase of an opposite meaning, such as *frui licebat.* Hertzb. **Chio,** *Chian furniture.* So the Mss., and Keil retains it. Many editors have adopted the reading *Thyio,* a Latinized adjective from θύα or θυία; with **thalamo,** *a bed made of wood from the citrus tree.* For **thalamo** in this sense cf. III, 7, (6), 14. Pe. This wood was chiefly used for tables and couches. Others read *Thyiae,* the supposed name of Paetus' wife; with **thalamo,** *Thyia's chamber.* **Oricia terebintho,** i.e. a couch of it, the substance being put for the object made of it, as often. Pe. Cf. Virg. *Aen.* X, 136: *quale per artem inclusum buxo aut Oricia terebintho lucet ebur.* — 50. **fultum,** sc. *erat;* with **pluma,** *propped up with cushions of feather tapestry.* Pe. See Becker's Gallus, p. 289. **versicolore,** *changing color* like shot silk; the literal meaning. Pe. — 51–54: a mention of several causes which conspired to drown Paetus. **Huic,** i.e. *Such was he from whose fingers,* etc. Pr. **vivo,** i.e. *adhuc spiranti.* — 52. **hiatus,** *the open mouth.* — 53. **vidit,** *looked on at,* a very vivid use. Pe. **improba,** *pitiless.* — 55. **tamen,** sc. in spite of the distress painted in the preceding lines. Pe. — 56. **clauderet ora,** i.e. was choking him. — 58. **quaecumque,** perhaps, *every passing wave.* **degravat,** *causes to sink, weighs heavy on.* Pe. — 59. **tenerae,** though in most of the editions, is thought by Pe. and Palmer to be without authority for *primae.* **lanuginis,** genitive of description, *years whose mark is,* etc. Pe. — 60. **longas manus.** Long tapering hands were a sign of youth and beauty. So Hertzberg understands **longas** as = *pulcras,* which Py. calls a very weak meaning for this peculiar and (to him) obscure expression, and inclines to Barth's view that it = *integras antea,* in allusion to v. 51. — 61. **alcyonum,** i.e. *where the kingfishers build.* — 62. **in me,** *against me.* — 63. **Italiae regioni-**

bus, indefinite plural, *some district of Italy;* with **advehat,** *cast me ashore at,* etc. Pe. — 64. Py. paraphrases as follows: *sat mihi erit, si hoc, quod de me restat, matris erit;* i.e. *si corpus in matris manus veniet.* — 65.

"Sucked down by eddying waves he spake no more—
These his last words, and that his latest day.
Ye hundred Nereid-nymphs who scour the main,
And, Thetis, thou who'st felt a mother's woe!
Ye should have raised his drooping chin again,
So light a load your hands had failed to know." — CRANSTOUN.

X.

A REPLY to the request of Maecenas that he would write on historical subjects and in heroic verse. With many graceful compliments he declines to attempt such themes unless his patron will accept the high offices of State, which have been offered to him.

1. **Etrusco . . . regum.** Cf. Hor. *O,* I, i, 1: *atavis edite regibus.* — 2. **intra,** i.e. who take less than your fortune entitles you to. Pe. — 3. **scribendi aequor,** *a sea of writing.* This use of a word denoting space with a verbal noun is perhaps unparalleled in Latin. Pe. — 5. **quod nequeas,** sc. *ferre.* — 6. **dare terga,** *to give in, yield to the burden.* See Lex., *s. tergum* II, A, 2. — 7. **omnia rerum,** sc. *genera.* — 8. The reading of the text is the one preferred by some of the highest authorities. Other readings are numerous. Py., after Kuinoel, explains **aequo** by *pari* and renders: *you must have no rival, no yoke fellow attached to the same car,* and adds: "The metaphor of the yoke seems so appropriate in itself and so naturally suggested by the epithet, that it certainly would have suggested itself to the mind of a reader." Pe. takes **ex aequo iugo** in the sense of *from level yokes,* like those of two charioteers; i.e. *you cannot get any glory out of a race in which you do not distance your competitor.* Lachm. takes these words to mean *a gentle hill,* and cites v. 10, 4; and Hertzb., *the same hill as any other.*

9–16. Illustrations of what he has just said from the most famous artists of antiquity. **animosa,** *spirited, life-like.* **Lysippo,** of Sicyon, the celebrated worker in bronze. — 10. **Calamis,** a contemporary of Phidias, was chiefly renowned for *the finish* of his equestrian statuary. **mihi,** ethical dative; with **se iactat,** *commends himself to my taste.* — 11. **Veneris tabula,** the celebrated picture of Venus rising from the sea. **summam . . . ponit,** lit. *places his highest effort,* i.e. regards as his masterpiece. Py.

— 12. **Parrhasius,** a younger contemporary of Zeuxis. **parva arte,** i.e. a skill exercised on small subjects. Pe. Cf. Pliny, *Nat. Hist.* XXXV, 10, 36. Py. thinks it may also include a careful attention to minute details, for which he was noted. His miniatures, however, were not his most characteristic works. **locum,** sc. *inter summos pictores.* — 13. **argumenta,** *subjects* involving groups. See Lex., *s. v.* II, B. **magis,** *more than others, especially.* **Mentoris,** the most famous silver-chaser among the Greeks. He wrought entire histories of events or persons, in a series of groups, round gold and silver cups or bowls. **formae,** *mould* or *shape.* Moulds were used in the processes of *caelatura,* the object being roughly cast and then finished with the *caelum* or graver. These *caelator's* smaller moulds (as well as those of the statuary) were called *formae.* Pe. **sunt addita,** i.e. are 'an adjunct' of the *forma,* they naturally go with it; a curious use. Pe. — 14. Mys was also a toreutic artist, a contemporary of Parrhasius. **exiguum flectit iter,** *curves in short and delicately crisp foliage,* sc. round the handles of vases and goblets. Py. — 15. **Phidiacus,** an emphatic predicate, *at the bidding, for the art of Phidias.* Propertius often throws the stress of the sentence upon a single word. Pe. **se ornat,** *equips, arrays magnificently,* a Propertian idiom = *ornatur.* Pe. calls it a new passive-middle, and adds: "there is an idea of spontaneity about this, = *naturally clothes himself.*" **Iuppiter,** i.e. Phidias' *conception* of Zeus. Cf. Cic. *Orat.* 2, 9. "But the expression also carries something of the meaning of *the real* Zeus, the original. He is not loth to be thus exhibited; he is himself a consenting party. The fundamental idea which runs through the line is that it is hard to tell whether the god is there in person or in representation, the ideal is so fully realized." Pe. — 16. **Praxitelen,** the distinguished Athenian sculptor, who flourished about 350 B.C. **propria urbe,** ablat. of origin, with **lapis,** seems to refer to the Pentelic marble, of which his most famous works were made; *the stone of his native city maintains the claim of Praxiteles to renown.* — 17. **Est quibus,** a bold and perhaps unique Grecism. Py. **concurrit,** *accompanies.* See Lex., *s. v.* I, A, 2, *b.* But it gives also the idea of *racing.* Pe. — 18. **in celeres pedes,** lit. *for their swiftness of foot;* i.e. whom glory was destined to await in the foot-race. — 20. **semina,** i.e. the tendencies implanted in his nature. Cf. Cic. *Lael.* 5, 19. — 21. **tua vitae praecepta,** *your rule* or *plan of life.* — 22. **exemplis tuis,** *arguments* (as to my choice of subjects for poetry) *drawn from your own conduct.* Pe. **superare,** *to refute.* — 23. The force of **Cum,** *although,* extends to v. 29, where the principal clause of the sentence begins. **Romano in honore,** *in a Roman curule magistracy.* With **dominas secures,** *imperial axes, sumere* should probably be supplied, though the phrase may be connected with **ponere**

(used in a literal sense, *to plant*), by zeugma. Py. — 24. **ponere iura,** *to lay down the law*, used here of those who have supreme authority to legislate for others. Py. — 25. **Medorum hostes,** i.e. probably the Parthians, who conquered them. Py. This, the Ms. reading, is considered by some editors corrupt, and various emendations have been suggested, to all of which serious objections have been raised. — 26. **fixa per arma** = *fixis armis.* — 27. **ad effectum,** *to work your will*, i.e. for the accomplishment of your aims. Pe. — 28. **tam faciles,** *easily flowing*, coming at your call. Pe. **insinuentur,** *in sinum tuum fundantur.* See Lex., *s. v.* I, B, 1. — 29. **parcis,** *your refrain.* **tenues in umbras,** *into a humble retirement.* — 31. **ista iudicia,** *this resolve of yours.* — 33. **famae,** *path of fame.* **tenebis,** *hold firmly*, keep firm footing. Pe. — 34. **erunt,** plural by attraction. **vera tropaea,** used with an allusion to v. 26. Pe. **fides,** *loyalty* to Augustus. — 36. **tota.** So Jacob and others after most Mss. Many editors read *tuta.* **sub . . . flumine.** A metaphor taken from anchoring near the mouth of a river, into which one may run for shelter in a storm. Py. — 37. **sedisse,** *sank.* **paternos** = *patrios.* Hertzb. Cf. Hor. *O.* I, xx, 5. Pe. thinks this is "unintelligibly harsh if it is understood metaphorically, and absurd if construed literally," and by the aid of a passage in Statius' *Thebaid* (3, 184) explains **paternos cineres** as "the ashes resulting from Zeus' fatherhood or caused by Zeus, then a father, and as referring to the birth of Dionysus, which Propertius elsewhere calls *maternos Aetnaeo fulmine partus.*" — 38. **septem.** So Hertzb., Keil, Müller, and Jacob; i.e. at the seven gates of Thebes, in which the six leaders on each side were slain (**clade pari**). Pe. objects to this reading as a statement contrary to fact, with Py., retains *semper*, and takes **proelia** as the indefinite plural, referring to the single combat of Eteocles and Polynices. — 39. **Scaeas,** sc. *portas.* **Apollinis,** i.e. built by him and Neptune for Laomedon. — 41. **pressit aratro,** i.e. brought it about that, etc. — 44. **Coe,** i.e. Philetas *of Cos.* Cf. V, 1; the reading of Lachmann, Palmer, and others. Py., Pe. and some others have *Dore*, from the *dure* of the Mss. — 45. **Te duce,** i.e. *praeeunte, when you set me the example.* Wr. — 46. **Oromedonta,** the king of the giants; corrected by Hertzb. to *Eurymedonta.* — 48. **ordiar,** *set about describing.* **firma** = *firmata.* — 49. **silvestri ex ubere,** i.e. suckled by the she-wolf. — 50. **crescet,** etc., i.e. *altius ascendet, donec sub tua iussa venerit ut Caesaris res gestas canat.* Pr. — 51. **prosequar,** sc. *carmine.* **utroque ab litore,** i.e. from the extreme East to the extreme West, the whole Roman empire. Cf. Virg. *Georg.* III, 33. — 52. **remissa,** *backward shot* or *showered.* **fugae,** a genitive, and = *subdole fugientium.* Pe. thinks the meaning of the phrase may be, *the arrows cease to be strained on the bow.* — 53. **castra,** *fortress*

or *garrison*. — 55. **Mollis,** *kind.* **iuventae,** *my youthful career*. Pe. — 56. **inmissis rotis,** *when my car is in full career*. A metaphor from the Circus, where the drivers received *signs of encouragement* (**signa**) from the spectators and partizans of the factions. See Ry., p. 349. — 57. **Hoc laudis concedis,** i.e. So much reputation your example allows me. Pe. **a te est,** *it is owing to your example*. — 58. **quod ferar,** etc., *that I shall be said to have joined your side*, i.e. to have taken the part of humility like yourself. Py., who thus interprets these concluding verses: "Though disinclined to write historical poems, still if you my patron insist upon it, and will engage to regard them favorably, if unequal to your expectations, I will consent."

XI.

To Postumus, a friend, engaged in an expedition to the East, who had left a faithful wife at home to mourn his absence.

3. **spoliati,** used aoristically, the action being contemplated as prospectively accomplished. Hertzb. — 4. **ne faceres** depends on **rogante;** i.e. that you should fail to heed the entreaties of *your Galla, begging that you would not leave her*. — 5. **Si fas est,** sc. to use this expression. — 8. The mention of the *Araxes*, of the *Parthians*, in v. 3, and of the Medians in v. 11, seems to indicate that the expedition referred to in this elegy was against the Parthians. Those who believe it to have been against the Arabians explain **Araxis** by assuming that it was a kind of typical river with Propertius, or that he knew but little of the geography of Asia; but there is no evidence that either of these assumptions is true. — 10. **ne flat,** sc. *metuens*. — 12. **cataphractus,** sc. *laetetur*, on which the ablative **equo** depends. **aurato,** i.e. the gilded trappings of his more luxurious but less hardy opponent. Py. — 16. **moribus his,** i.e. a character so lacking in affection. **alia . . . eras,** *you did not deserve such a wife*. — 17. **timore,** sc. of a husband. — 18. **luxuriae . . . suae,** *the instructress of others in its own profligacy*. — 25–37: The journeyings and adventures of Ulysses from the siege of Troy till his return to Ithaca. **mons, Calpe,** the reading of the best Mss. adopted by Jacob, and by Hertzb., who thinks Propertius did not follow Homer (or other accounts now lost) but Philetas, and that the latter may have included *Gibraltar* in the wanderings of Ulysses. Py. follows other editors in reading *manus capta*, on the ground that the following incidents are wholly from the Odyssey, that the fight with the *Cicones* and the capture of their city Ismara are actually recorded (Od. IX., 38), and

that **Calpe** seems utterly out of place in speaking of the Thracians and the Cyclops — both among the subjects of the ninth Book. — 27. **tenaces,** i.e. keeping them away from their homes. Py. — 28. **alternas . . . aquas,** "where lashed and lashing waves alternate split." Cranstoun. — 31. **Aeaeae puellae** probably refers to Calypso. See Lex., *s. Aeaeus*, II. — 35. **renovasse,** *to have used again*. See Lex., *s. v.* I, 1. The infinitives in this sentence all depend on *non ille nocuit*, to be supplied from v. 24. — 37. **Nec frustra,** sc. *non nocuere* or *haec omnia perpessus est*. Py.

XII.

ON the death of Marcellus, the son of C. Claudius Marcellus and Octavia (the sister of Augustus) at Baiae, B.C. 23; to whose memory also are the well-known lines in Virgil's Aeneid (VI, 860, *seqq.*).

1. **Clausus,** *divided* by a strip of land about a mile in width, from Avernus, a deep fresh-water lake, (the crater of an extinct volcano) whose steep sides were once covered with dark woods (**umbroso**), giving a gloomy and dismal aspect to it. **ludit,** *chafes and ripples*, aptly said of the quiet sportive motion of waters protected from winds. Pr. **pontus,** here *the Lucrine lake*, a shallow salt-water lagoon, (situated at the inmost point of the deep bay between Puteoli and Baiae) which extended nearly to Baiae and so identified here, in a manner, with *the hot* sulphur-springs of that watering place. — 2. **stagna** is in apposition with it. So Py. Pe. and others take **pontus** in its usual sense, *the outer sea*, and **stagna,** as = *the Lucrine lake*, in loose apposition to the previous line. — 3. **qua,** to be taken with **harena.**

The famous Julian harbor was constructed by Agrippa in B.C. 37, by cutting a canal across the *Via Herculis* into the Lucrine lake and uniting that lake with the Avernian, by cutting another canal through the intervening ridge. See Merivale, *Hist. of Rom. Empire*, ch. XXVII; *Dict. Geog.* II. 212.

4. **Herculeo . . . via,** a low and narrow sand-bank or ridge, a mile long and wide enough for a carriage to pass over, separating the bay of Naples from the Lucrine lake, according to tradition, made by Hercules. Agrippa widened and strengthened it against the sea, apparently by facing it with masonry. **sonat,** *resounds*, sc. with the rippling or dashing of the sea. — 5. **mortalis,** taken by Hertzb., Py., and Pe. as an accusative; with **urbes** = *urbes mortalium*, and with **quaereret** antithetic to *caelum adire*

implied in **deo.** Keil, Müller, and Wr. regard it as a nominative: *while yet a mortal, winning cities*, etc. To this Hertzb. objects on the ground that the very next line speaks of Hercules as *deus*, not *homo*, and that he was at all events not *mortalis*, even in the condition of *homo* on earth. **dextra,** *with the might of his arm.* — 6. **Thebano deo,** *Hercules*, (not *Bacchus*) as born and worshipped at Thebes. There was a close connection between the worship of these two deities. But the legendary exploits of Hercules were much more associated with this part of Italy (than those of Dionysus), and from them Herculaneum derived its name. He was also the patron of hot-springs and hence was additionally honored at Baiae. **concrepuere,** *clashed together*. The meaning of the line is that here Hercules was met by the emblems of peace and festivity. The legend is otherwise unknown. Pe.

Vs. 7 and 8 are parenthetical, — an apostrophe to **Baiae** which is a vocative, — and the apodosis of vs. 1–6 begins with v. 9. — 7. **cum,** emphatic, *not without a grave charge.* **crimine,** sc. of causing Marcellus' death. — 8. **constitit,** as an archer in ambush. Pe. **hostis,** predicate, sc. as if the patron god had abandoned the springs and some noxious deity had occupied his place. Py.

9. **his,** i.e. *stagnis*. Py.; *these malific influences*. Pe. Others refer it to Baiae. **pressus** = *oppressus*. **demisit,** agrees with **ille** which is contrasted all the more strongly with **spiritus** by its position. Py. **Stygias . . . undas,** *he stooped his face into the Stygian wave*. Pe. — 10. **errat spiritus,** *flits a spirit*. Ry. and Py. Pr. renders: *breath* (parted from the body) *wanders o'er your lake*, on the ground that *spiritus* in the sense of *ghost* is post-classical. Pe. translates **spiritus ille,** *that noble soul.* The death of Marcellus was believed to have been caused by the incautious or excessive use of the bath, added perhaps to the general effect of the climate of Baiae, which was very unwholesome. See Merivale's *Hist.* ch. XXXV.

11. **optima mater,** *his noble mother*, i.e. the nobleness of his mother. No Roman lady ever deserved this title better than Octavia. Pe. — 12. **amplexum . . . focos,** refers to the adoption of Marcellus into the Julian family, perhaps also to his marriage with Julia the daughter of Augustus. Both ceremonies would be performed before the gods of the hearth. — 13. **modo,** to be taken with the whole sentence. Pe. **vela,** the awnings over the theatre. The reference is to the magnificent games Marcellus exhibited in his curule aedileship, B.C. 23, during which it was said that the whole forum was covered with an awning. — 14. **per maternas . . . manus.** Octavia had superintended many of the arrangements on account of the illness of her son. — 15. **steterat,** a bold and very vivid expression,

but in keeping with the general meaning of *stare; time suddenly stopped for Marcellus in his twentieth year.* Pe. — 16. **bona,** *accomplishments, noble qualities.* **tam . . . orbe,** *confined to such a narrow field.* **dies,** i.e. the brief life of Marcellus. Pr.; *time.* Pe. "*So many virtues his! his years so few!*"

17. **I nunc,** addressed ironically to any ambitious man or believer in human glory. Py. — 18. **iuvent,** *delight you.* — 19. **Attalicas vestes,** with reference to the awnings mentioned in v. 13. — 21. **Sed tamen,** i.e. Death does not single out the illustrious *but* takes all. Pe. **huc,** sc. *tendimus.* **ordo,** an allusion to the different ranks as arranged in the theatre. — 23. **exoranda,** *to be appeased.* — 24. **torvi,** *glowering.* **publica cymba,** *the skiff that takes all.* Pe. — 25. **Ille,** *this* (i.e. *any*) *man.* Py. The reference is vaguely to the context, 'the typical human being.' Pe. — 26. **caput,** sc. as representing the body, *his life.* Pe. — 27. **exemit,** *exempted.* — 29. **Hic luctus,** *This source of grief,* i.e. death by pestilence. Pe. Py. understands it of *the grief* of Achilles for the loss of Briseis; which caused the death by war and plague of so many of the Greeks. **ignaros,** i.e. *causam mali nescientes,* until enlightened by Calchas. — 30. **Atridae,** dative. Py.; genitive. Pe. **magno.** For the case see A. 252; G. 404; H. 422. **stetit,** sc. *Achivis.* **alter amor,** i.e. Agamemnon's passion for Chriseis, preferred, as she was, to his *first* and lawful love Clytaemnestra. — 31. **tibi,** sc. Marcellus. **nauta,** i.e. Charon. — 32. **animae,** genitive, with **corpus inane,** *thy body void of breath;* really his *manes.* Pe. The confusion of the soul and the body is very common in the Latin poets. — 33. **qua,** sc. *agit* or *vivit,* i.e. in Elysium. **Claudius** Marcellus, the conqueror of Syracuse B.C. 212, and the ancestor of the hero of this poem. — 34. **ab humana via,** *by the way common to man,* i.e. through death. Hertzb.; *from the paths* or *haunts of men.* Pe. All agree that the precise meaning of this unusual expression is doubtful. Pe. thinks it very possible that there may be an allusion to the tombs that lined the *Via Appia* and other roads leading out of Rome. **in astra,** to be understood of Julius **Caesar** alone.

XIII.

To Tullus, a friend, who after a year's service as legatus in Asia Minor continued to reside there for a considerable time, partly in order to visit various places and objects of interest.

The poet urges him to return to Italy, as containing more beauty and interest than all the rest of the world, as the country of his ancestors, and as the true field for the display of his abilities.

1. **Cyzicus,** on the Propontis, famous for the temple of Cybele, built by the Argonauts. — 2. **qua fluit Isthmos,** *where the isthmus floats.* The *isthmus* was a bridge which joined the island on which the city stood with the mainland. — 3. **Dindymus,** the name of a mountain close to the city, famous for the worship of Cybele. **fabricata,** *constructed in honor of.* **Cybebae,** a dative. **iuvenca.** Probably a famous statue of Cybele of marble, under this form, at Cyzicus or in a chapel of the temple on Mt. Dindymus. — 5. **si te forte,** etc. The apodosis begins with v. 17. **Helles,** the daughter of Athamas and Nephele, who, riding through the air on the ram with a golden fleece, fell into the sea, which took her name. — 6. **meo.** See A. 197, *a*; G. 363, Rem.; H. 396, III, note 2. — 7. **Atlanta,** i.e. the statue of Atlas. — 8. **Persea, Herculis,** etc., are to be understood in the same way. Pr. supposes that actual travels are referred to throughout this passage. But wherever that is his meaning he confines himself to reasonable distances from Cyzicus. **Phorcidos,** i.e. Medusa, the daughter of Phorcus. **ora,** *the head.* See Lex., *s. v.* II, B. — 9. **signa,** not *statues,* but *vestigia,* the marks fancifully supposed to be left by the wrestling heroes. Py. — 10. **choros,** is here taken by Pr. in the sense of the Greek χοροί, *the place for dancing.* — 11. **propellas,** *cleave.* — 12. **Peliacae trabis.** Cf. Catull. XIII, 1. **ipse,** sc. *quod olim heroes legebant.* **legas,** *you traverse;* with **iter,** *track the course.* — 13. **rudis,** sc. *antea;* with **pinus,** "*the erst untravelled pine.*" Cranstoun. **Argoa columba,** *through the aid of the Argoan dove,* regarded as the instrument by which the vessel floated safely among the rocks. Pr. **natat,** for *natavit,* a use of the present not uncommon in Propertius. Cf. IV, 6, 22; V, 1, 77, and 121. Pr. But see A. 128, *a*; G. 151, 1; H. 235. **saxa,** the *Symplegades,* two rocky islands in the Euxine, floating about, dashing together and rebounding. The Argonauts, following the example of a dove which they had sent out, for the purpose of determining their course by its fate, sailed quickly between these rocky islands, with scarcely any injury; and after that the *Symplegades* were immovable. — 15. **sis Ortygia.** So Haupt, Müller, and Keil. The reading is doubtful, and other editors have *si* (sc. *legas*) *Ortygiae* (a locative), or *Ortygii.* **Ortygia,** the ancient name of a grove near Ephesus, connected with the worship of Diana and Latona. Py. — 16. **qua . . . vias,** probably refers to the Nile. Py. interprets: "*reduces his speed and volume by dividing his waters into seven channels.*" — 19. **commoda noxae,** *disposed to harm;* explained by v. 21. — 21. **pietate,** *patriotism.* — 22. **victrices . . . manus** = *ira facile remissa temperat victoriam.* — 23. **Hic,** sc. *in Italia.* — 24. **Marcius humor.** See VI, 12, note. — 25. **Nemorensis,** a lake in a dense forest on the lower slope of Mt. Albanus, so called

because on its margin was a temple of Diana, the name of which was *Nemus Dianae*. It was near Aricia. **socia unda.** The two lakes were near together, and might, poetically speaking, be said to flow *from kindred waters*. Pr. — 26. **lympha,** sc, the *lacus Iuternae*, in the Roman forum, from which Castor and Pollux were said to have watered their horses after the battle of lake Regillus. — 29. **pro matre,** i.e. *through her mother's fault*. Andromeda was chained to the rock to be devoured by the sea-monster, as a punishment due to her mother, Cassiopeia, for boasting of her beauty in comparison with the Nereids. — 30. *nor hast thou to fear an Italian banquet* like that of Thyestes. The sun (**Phoebe**) was said to have averted his face from that banquet. — 31. *nor have distant torches blazed against the life of any*. Pr. The reference is to the story of Althaea, who threw on the fire the fatal stick of wood by which the death of her son, Meleager, was caused. — 33. **in arbore,** sc. *sedentem*. — 34. **subdita,** *substituted* (by Artemis) for Iphigenia, when laid on the altar at Aulis.— 35. **cornua curvare in pellice,** "*ne'er with crooked horns hath marred a rival's brow*." — 36. **dedecorare,** *disfigure*. **bove** for *bovis figura;* "*or, torn by fearful jealousy, transformed her to a cow*." Cranstoun. The allusion is to the story of Io. — 37. With **cruces** must be supplied ***non valuit habere***, or *adhibere*. Lachm. **non . . . saxa,** the Scironian rocks from which the robber Sciron threw travellers into the sea; awkwardly inserted, since **in sua fata** must refer to **Sinis,** who was killed in the same way as he had killed others. Py. supposes the poet may have confounded the two stories, since both robbers were killed by Theseus. — 40. **pro digna gente,** i.e. *prout nobilitas gentis tuae postulat*. Barth. — 41. **tibi ad eloquium,** i.e. "to whom you may exhibit your eloquence, and for whom you may profitably employ it." Py. — 42. **aptus,** *worthy*, i.e. suited to your condition.

XIV.

AN imaginary love-letter written by Arethusa to her husband Lycotas, absent in the Eastern wars. Under these names it is generally thought that Aelia Galla and her husband Postumus (to whom elegy XI is addressed) are meant. The similarity of circumstances mentioned in the two elegies strongly favors this supposition. The correctness of it, however, is doubted by Hertzberg because of the improbability that feigned names should be used after the real ones *had been given*, and because when the Roman writers employed

feigned names they selected such as were of the same rhythm as the real ones.

This is the earliest specimen of a species of poetry which was afterwards extensively cultivated by Ovid; and the resemblance of his *Heroides* to this elegy is so striking that they seem to have been modelled upon it.

Arethusa complains of her husband's continued absence, her own desolation and vain attempts to relieve it; she denounces war, yet wishes she could follow him, and implores him to return speedily, continuing faithful to her alone. She will be as grateful to the gods for his return, as she has been devoted to them in his absence.

5. **incerto tractu,** *from its unsteady stroke.* — 6. "tis but the token of my dying hand." Cranstoun. — 7. **iteratos per ortus,** *in Eastern climes more than once visited.* Cf. V, i, 82: *signa iterata;* Hor. *O.* I, vii, 32: *cras ingens iterabimus aequor.* **Bactra** stands here for Parthia; and the allusion is, perhaps, to the sending of troops and supplies for the second Parthian expedition to revenge the death of Crassus. — 8. **munito equo,** *with mail-clad steed.* **Noricus.** So Keil. For the reading of most Mss., *Hericus*, many editors read *Neuricus*, from *Neuri*, a Sarmatian tribe. — 9. **picto . . . curru.** Cf. II, i, 76: *esseda caelatis siste Britanna iugis.* — 10. *the sun-burnt swarthy Indian by the eastern sea.* Py. **aqua,** locative-ablative. — 11. **Quae praetulit,** *The torch which preceded me,* as an **omen** of my marriage. **deductae,** *conducted* to my husband's house. — 12. **nigra** = *fuliginosa,* i.e. not burning bright and clear. **everso rogo,** some *burnt-out pyre.* The Romans had a great dread of connecting in any way the rites of marriage and burial. — 13. **Stygio lacu.** The water used for sprinkling (when the bride reached the bridegroom's house), by way of symbolizing her purity, was not fresh from the stream, but came from the Avernian lake. **recta,** *rightly fitting;* or it may be used for the adverb. — 14. **non . . . deo,** *without the attendance of the god* Hymen, who did not not come when invoked in the marriage song. — 15. **portis,** probably *the city-gates,* at which altars and shrines of the *Lares viales* were placed, and before which written *vows* for the safety of the absent were suspended. **noxia vota.** Arethusa's *promises of offerings* were *harmful,* not favorably received by the gods, and so hindered rather than hastened her husband's return. — 16. **texitur . . . lacerna,** refers to the custom of Roman wives weaving a military cloak for their husbands, when in camp, every year. That her vows had not been heard was shown by Lycotas' being now absent the fourth year. Py.

17. **inmerita,** sc. such a fate, or use for such a purpose. **vallum,**

the *stake* carried by each soldier for constructing the rampart of a camp. — 19. **obliquo,** i.e. *standing* (*or walking*) *sideways,* in the position of rope-making. **Ocno,** i.e. *than Ocnus* in the painting. See Lex., *s. v.* II. The inventor of war, before all others, deserved to have endless toil in vain. — 21. **urit,** *chafes.* — 24. **color,** i.e. *paleness.* **meo,** *for me,* emphatic. — 26. **osculor tua,** *I kiss them as yours.* — 28. **auctores,** *harbingers;* "and wakeful bird of morn forget to crow." Cranstoun. — 29. **castrensia,** i.e. *for military garments.* See Lex., *s. pensum,* B, 1. — 30. **in radios . . . suos,** *cut in lengths to suit their shuttles.* Py. — 31. **disco,** sc. as one of the employments of the long winter nights. Py. **qua parte,** sc. of the East. — 32. **sine aqua,** i.e. in order to find water. — 33. **pictos mundos,** i.e. *pictas orbis partes.* — 34. **docti positura dei,** *the formation* or *arrangement* of the world *by a wise deity.* **positura** is a Lucretian word. — 38. **pelerat,** *falsely swears,* sc. in order to console me. **hiberni . . . moras,** *that the delay is caused by the wintry season.*

40. **barbara,** contrasted with **Romanis puellis;** *happy in the freedom of her wild state.* Pr. — 42. *a faithful companion to your train.* Pe. — 44. **Africus,** the reading of the Mss., considered doubtful and difficult of explanation, yet retained by most editors, may be here used indefinitely for any wind. Pr. remarks that generally, in the Latin poets, *Africus* is marked by epithets denoting roughness and storminess rather than warmth. — 45. **aperto in coniuge,** *in the case of an acknowledged and lawful husband.* Pr. — 47. **Nam mihi quo,** sc. *ornatus,* understood from the following words. So Hertzb., Keil, and others. **Poenis ostris,** "*the costly Tyrian hues.*" **tibi,** *for you* alone. Py. prefers to place the interrogation after **manus.** — 49. **raris kalendis,** *only now and then on the first of the month.* **adsueta,** i.e. *who had been accustomed to do this oftener.* Offerings were usually made to the Lares on the kalends, nones, and ides of each month. — 50. **clausos lares,** i.e. the *lararium,* the shrine or small chapel where the statues of the *Lares* were placed and worshipped. The meaning is that Arethusa has not even the heart to perform her ordinary religious duties. Pr. — 51. **et vox** = *et sola vox.* — 52. **tui partem vindicat,** *claims your place.* Cf. Martial's pretty epigram (I, 110) on a lapdog which slept on its master's bed. — 53. **compita,** sc. at the shrines of the *Lares viales.* — 54. **herba Sabina,** a kind of juniper, from the crackling sound of which when burning on the hearth an omen was derived. — 55. **gemuit,** *has hooted;* a bad omen. — 56. **tangi mero.** If a wick sputtered, it was a good omen; an arrival was expected, and it was *touched with wine,* as an acknowledgment of the omen and as a libation. Py. **parca,** *waning.* — 57. The omens are followed by a sacrifice, either to avert the evil or ensure the good they

portend. Py. — 58. **calent . . . lucra,** *are eager after fresh perquisites,* a portion of the meat being sent to them after duly performing the sacrifice. Py.

59. **ascensis Bactris,** won *by scaling the walls of Bactria;* as if it was an acropolis. **tanti,** sc. *ut vitam perdas.* — 60. **carbasa,** here an adjective. See Lex., *s. v.* II, A; with **lina,** *the standard, of embroidered linen cloth.* — 62. **versis equis.** The Parthians when fleeing or pretending flight would suddenly turn on their enemy and discharge arrows at him. Cf. III, 13. — 63. **tua** = *presented to you.* — 64. **pura hasta,** i.e. *without a head,* given as a badge of honor to a soldier who had distinguished himself in battle. See Rh., *s. v.* — 65. **incorrupta conserva,** i.e. *as I hope for your triumphant return, so preserve your honor chaste.* Pr. "O keep thy bridal troth without a stain." Cranstoun. — 67. **portae Capenae,** i.e. to the temple of Mars, which was close to that gate; according to the custom for wives to offer up arms in this way on the safe return of their husbands. — 68. **puella,** *a young wife.* See Lex., *s. v.* II. **salvo . . . viro.** The verb omitted, as usually in this formula.

"The four simple words that end this beautiful elegy form a most effective conclusion." — PALEY.

XV.

THIS elegy was written probably for the *Ludi Quinquennales,* which were instituted to commemorate the battle of Actium (B.C. 31), and first celebrated B.C. 16. It contains the earliest and most authentic record of that battle, with a eulogy on Augustus for his decisive victory over Antony and Cleopatra.

"The poem consists of three scenes: the exordium, the poet's sacrifice, i.e. the description of the battle of Actium, and the sacrificial banquet." — POSTGATE.

1. **Sacra facit vates.** *The poet* represents himself as a priest about to perform a sacrifice; and hence the metaphors in the first ten verses are all from sacrificial and sacerdotal usages. **sint . . . faventia** = *favete linguis.* — 2. **meos focos,** *the altar-fires,* before which I officiate. — 3. **Cera,** the reading of most Mss., retained by Lachm., Keil, and Palmer; = *tabula,* i.e. *let the page of the Roman bard vie with the elegy of the ivy-crowned Philetas.* So Pr., who admits that **cera** with **corymbis** involves a strange confusion of metaphors, but considers it similar to those found in other passages of Propertius. Cf. V, 1 and 18. Pe. insists that

neither of the two senses which **cera** could have here, *writing tablet* and *wax image*, is satisfactory, and with Barth and Kuinoel prefers *serta*, the conjecture of Scaliger. Other readings are *Hedra* (Py.); *Ara* (Haupt); *Tura* (Reid). **corymbis.** The dative after **certet** is poetical. — 4. **Cyrenaeas.** Callimachus was a native of Cyrene. **aquas,** the libation at the poet's sacrifice. Pe. — 5. **blandi,** *pleasant-smelling*, with the secondary sense of *propitiating*. Pe. **honores,** *offering*. — 6. **laneus orbis,** *the circling wool* of the fillet which was wound round the altar. Pe. See Rh., *s. Vitta*. — 7. **spargite . . . lymphis,** sc. using a branch of bay. This was also a Greek custom at a sacrifice. **recentibus aris,** *at the newly-built altars*. Py. — 8. **tibia,** played to drown all ill-omened sounds. **Mygdoniis libet cadis,** *pour from Phrygian stores*, the notes of the **tibia** being compared with the libation of wine from a jar at a sacrifice. Py. — 9. **Ite procul,** the usual address to those, who were not ceremonially pure, to keep away from the sacrifice, applied here to the taint of crime. **alio aere,** i.e. anywhere but here. Pe., who also calls attention to "the vivid concreteness of the idea — the **noxae** are supposed to be floating in the atmosphere. *noxa* brings out the actual *mischief* done, *fraus*, the malicious *motive*." — 10. **pura** may mean merely *fresh pulled*, and therefore ceremonially *pure*, or may refer to the cleansing qualities ascribed to the **laurea,** the shrub sacred to Apollo. Pe. paraphrases the verse: "a soft carpet of bay-leaves is strewn on the ground for the poet-priest to tread on as he leads the procession to the altar." Pr. renders it: *the inspiration of Apollo* (symbolized by the laurel) *will enable the poet to master a new and difficult subject*, or a new kind of poetry.

11. **referemus,** i.e. *our theme shall be* the cause of building *the temple*, etc. — 13. **in nomen,** *for the honor of*. — 14. **vaces,** *deign to listen*. — 15. **Phoebi,** i.e. where the temple of Apollo stood. **fugiens,** *retreating* into the land. **Athamana litora,** i.e. the shores of Ambracia, to the northeast of which the *Athamanes* were located, in the interior of Epirus. **portus,** i.e. the Ambracian gulf. — 16. "*where the roar of the Ionian billow is hushed within* Ambracia's *bay*." — 17. **Actia,** transferred from **pelagus,** an appositive of **sinus,** to **monimenta,** which here means *recording* (sc. by the temple on its shore) *the exploits*. **Iuleae carinae,** i.e. *the ship* of Octavian, *Iulus'* descendant. — 18. **votis,** dative; with **nautarum** = *the praying sailors*. **non operosa,** i.e. *giving no trouble*. **via,** the passage into the Ambracian gulf. The allusion is to the larger harbor of Nicopolis, built by Augustus after his victory.

19. **mundi manus:** Antony's forces were made up partly of Egyptian auxiliaries and partly of Eastern nations; and his fleet, from the unwieldy *size of its* ships (**moles**), seemed *to stand motionless* (**stetit**) on the

water. — 20. **nec . . . avis,** *nor was the omen equally favorable to each fleet.* Py. — 21. **Quirino,** the new *Quirinus*, i.e. Octavian. Pe.; with **damnata,** dative of the person in whose favor the verdict of condemnation is made, — the prosecutor. Pe. See Roby, 1199. Py. makes the verb refer to the custom of solemnly denouncing in the Senate the enemies of the Roman people, — "*under the ban of the Troy-descended Romulus.*" — 22. **turpiter.** "It was degrading to the national Roman weapon that it should be wielded by a woman and an Egyptian, i.e. the alliance of Antony and Cleopatra was a scandal to Rome." Pe. — 23. **hinc,** i.e. *on our side.* **Iovis omine,** i.e. the favorable breeze, regarded as sent by Ζεὺς Οὔριος. Py. — 24. **patriae,** dative = *pro patria.* **docta,** sc. by the many victories already gained. — 25. **Nereus,** the god of the sea, is represented as *curving* the fleets *in two crescent-shaped lines.* **geminos in arcus.** "The front of Augustus' fleet was concave, that of Antony's convex." Cf. Merivale's description of the battle, ch. XXVIII. — 26. **picta . . . aqua,** descriptive of the play of colored light on the waters. Pe. — 27. **linquens.** Notice the force of the present participle. **stantem,** *fixed, stationary.* **se vindice,** *through his protection.* — 30. **in obliquam facem,** *like a torch held aslant,* by which the flame is curved upwards. Py. **ter sinuata,** *thrice curving.* — 33. **sed,** sc. *attulerat talem vultum* **quali,** etc. — 34. **egessit,** *emptied,* by removing the dead to the pyres without. **rogis,** ablative. The allusion is to the pestilence described in the *Iliad* I, 40–50. — 35. **flexos per orbes,** *through all its coiling rings.* **solvit,** i.e. "uncoiled its folds and stretched it limp in death." — 36. **serpentem,** participle. **inbelles lyrae,** *the timid Muses,* the instrument put for the performer.

37. **ab Alba,** *sprung from Alba's kings.* — 38. **Hectoreis,** *Trojan; worthy of Hector.* Pe. **cognita,** i.e. by thy exploits. — 40. **onus,** sc. *pharetrae.* — 42. **vota,** viz., in the form of *coronae* or *tabellae.* Py. Pe. makes it mean with **publica** *a nation's prayers,* calling that, however, "a very modern expression." — 43. **murorum augur,** *when he took the auspices for the walls.* — 44. **Palatinas,** seen *on the Palatine.* **non bene,** *in an evil hour.* Pe. — 45. **Et . . . audent,** seems to imply that Antony's fleet made the first onset. Py. — 46. **regia vela,** *a tyrant's fleet,* contrasted with *principe.* **pati.** Cf. v. 48. — 47. **centenis,** the distributive, because **classis** = *naves.* — 49. **quod,** etc., *as to the prows,* etc. See A. 333, *a*; G. 525, Rem. 2; H. 516, 2, note. **Centaurica . . . minantis,** *figures threatening to hurl* such *stones* as the Lapithae hurled against the Centaurs; referring to the figure-heads. Py. Antony's fleet had engines for hurling real rocks. — 52. **subest,** used of what is at the bottom of a dispute. — 53. **temporis,** sc. for beginning the action. — 54. **rostra,** the beaked

ships. **laurigera manu,** sc. as if about to put a wreath of victory upon them.

55. **pondus,** *the contents.* **arcus,** the "*pluralis magnificentiae.*" Pe. — 57. **fide,** *fidelity* to his promise (v. 39, 40) and to the cause. **femina.** Cleopatra is never mentioned by name by Virgil, Horace, Propertius, or Ovid. Pe. — 58. **sceptra fracta,** *the shivered sceptre,* i.e. *victa classis.* **vehuntur,** *drifts,* or perhaps *is conveyed.* Pe. — 59. **Idalio,** in allusion to Venus, the mother of Iulus. Cf. Catull. XIII, 96. — 60. **nostri . . . fides,** i.e. *this* victory *of yours is a guarantee* (i.e. *proof*) *that you are born of my race.* Py. — 62. **libera signa,** *the standards of freedom.* — 63. **Illa.** Cleopatra, who however really escaped with her fleet to Alexandria. — 64. **hoc unum,** accusative in apposition to the rest of the line, *ready to do all but die on a bidden day.* Cf. Hor. *Sat.* I, iv, 10; Tac. *Hist.* III, 31. — 65. **Di melius,** sc. *nobis consuluerunt.* Py.; not so, but probably a prayer. Pe. **quantus** = *quantulus, how paltry.* — 67. **hinc,** i.e. from *this contest.* Pe. **monimenta,** the restoration of Apollo's temple on the promontory of Actium and the quinquennial festival called *Ludi Actiaci* (which must not be confounded with the *Ludi Quinquennales* at Rome), instituted at Nicopolis, the city erected by Augustus to commemorate his victory. — 69. **Citharam,** sc. which he had laid aside during the fight. Py.

71. The poet who in v. 1 had assumed the character of a priest now speaks of the banquet partaken of by the college of priests in the sacred grove after the sacrifice. Py. **candida convivia,** *the white-robed banqueters.* Cf. Hor. *Sat.* II, ii, 61. **molli,** *grateful, soothing,* with soft grass and shelter from the heat. Pe. — 72. **blanditiae rosae,** *the soft caresses of the rose,* i.e. the caressing roses; **rosae,** the collective singular: "adown my neck let dainty rose-wreaths flow." Cranstoun. — 74. **spica Cilissa,** i.e. tuft of saffron, imported from Corycus in Cilicia; here *saffron ointment.* — 75. **Ille memoret,** *Let one poet celebrate.* Py. **servire Sicambros.** This German tribe on the east bank of the Rhine had defeated the Romans under M. Lollius, B.C. 16; but on Augustus himself going to Germany they sued for peace. — 76. **Cepheam,** *Cephean,* so called from Cepheus, an old king of Aethiopia, the father of Andromeda. **Meroen,** Candace, queen of Meroe, a district of Aethiopia, the capital of which was also Meroe, in B.C. 22 and 21 invaded Egypt, but was defeated by Petronius, praefect of that province, and submitted to Augustus. — 77. **confessum,** here used absolutely; with **sero foedere,** *owning* Rome's power *by a tardy truce.* — 79. **pharetris Eois** = *pharetratis Eois gentibus.* — 80. **differat tropaea,** i.e. leave something for his sons to conquer. **pueros suos,** Caius and Lucius Caesar, the sons of his daughter Julia by M. Agrippa, adopted *by Augustus.* — 81. **nigras harenas,** the alluvial plains watered by the

Euphrates, though strictly speaking these did not extend up to Parthia. **si quid sapis,** i.e. if there is any consciousness in Hades. Py. — 82. **ire . . . licet,** i.e. the way to the East is now opened by the Roman arms. — 83. **patera,** *with libations.*

XVI.

AN elegy on the death of Cornelia, in the form of an address to her husband, exhorting him to cease his lamentations for her, affirming the blamelessness of her life, pleading her cause before Aeacus and the court of Hades, summoning witnesses to attest her virtues, addressing also her children and commending their father to their care; and asking for admission to the abode of her distinguished ancestors in Hades as a recompense due to her merits.

"The plan of the poem, which is a sort of funeral oration in verse, is not consistently maintained throughout. Cornelia passes from addressing her husband in the upper world to addressing her supposed judges in the lower, and *vice versa*. This is the more intelligible, if — as Hübner has conjectured — the elegy was intended to be engraved on her tomb, at once the passage and the barrier between the two worlds." — POSTGATE.

Cornelia was the daughter of Cornelius Scipio, a man of consular rank, and Scribonia, the sister of L. Scribonius Libo, and afterwards the wife of Augustus. P. Cornelius Scipio, consul B.C. 16, was her brother. Her husband Paullus Aemilius Lepidus, a nephew of the triumvir of that name, was an officer in the Republican army, but afterwards joined Octavian, was consul B.C. 34, and censor B.C. 22. Their children were L. Aemilius Paullus, consul A.D. 1, M. Aemilius Lepidus, consul A.D. 6, and Aemilia Lepida, of whom nothing is known. As Cornelia died B.C. 16, it has been inferred that this was the latest of Propertius' productions, as it is certainly the masterpiece of his genius, and (in the estimation of most critics) one of the finest poems in the language. Paley speaks of it as "a splendid composition full of pathos and eloquent appeal, and on the whole worthy of the almost extravagant praises which Barth and Kuinoel have bestowed upon it."

1. **urgere,** *to importune.* **sepulcrum** here = *Manes, my buried shade.* On the sentiment of the line cf. Tibullus, I, 65, 66. Py. remarks: "The confusion of bodily and spiritual ideas, and therefore of terms, so

observable in this elegy, and generally in the Latin poets, is a natural consequence of the materialism of the ancient mythology. Thus *funera*, v. 3; *rogos*, v. 8; *ossa*, vs. 20 and 58, are used of the ghost of the deceased, from which the poet cannot detach the notion of a continued bodily existence in the other world; which is the more perplexing, as he does not forget the annihilation of the earthly corpse on the pyre." — 2. **panditur,** *opens* for the passage of the dead back to life. The door of the tomb (or rather sepulchral chamber) is the barrier as it were between life and death. Py. **ad,** *in answer to.* Pe. — 3. **intrarunt leges,** contains the double notion of *entering the dominions*, and *entering the jurisdiction.* Pr. **funera,** *the dead.* Cf. Catullus, XIII, 83. — 4. **non exorato** = *inexorabili; "barred stand the adamantine doors of doom."* Cranstoun. — 6. **nempe,** *assuredly.* **surda,** i.e. that cannot hear you. **lacrimas bibent,** i.e. *your tears will be wasted.* Py. explains the two lines: "the god may be willing to hear you, but the laws of fate are superior to his will and inexorable." — 7. **superos,** emphatic, *only the gods of heaven.* **portitor,** sc. Charon. **aera,** the piece of money put into the hand of the corpse, with which to pay Charon's fare. Whether this Greek custom was generally adopted by the Romans is doubtful. See Becker's Gallus, p. 508. — 8. **herbosos,** *grass-grown,* the Ms. reading, adopted by Lachm., Hertzb., and Keil. It is used to strengthen the notion of the grave as a *closed* place, — the earth mounded up and grass growing on it, so that there is no return possible. Pr. Palmer, Py., and Pe., with others, read *umbrosos.* **rogos,** used of *the grave,* by a confusion of imagery. See Lex., *s. v.* II. — 9. **Sic . . . cecinere,** i.e. the mournful notes of the *tuba* in the funeral procession proclaimed this truth. Py. — 10. **lecto,** an adjunct of **detraheret,** *was withdrawing from the bier.* The phrase refers to the gradual sinking down of the body into the burning mass. Pr. — 11. **currus,** *the triumphal car.* — 12. **famae** = *famae pudicae.* **pignora.** See Lex., *s. v.* II, B. 1. **tanta** = *tot.* — 13. **habui,** *did I find.* **Cornelia.** The introduction of the proper name has a special emphasis as a self-assertion of conscious pride, "I with all my personal and hereditary claims for consideration." Pe. — 14. **levatur.** Notice the use of the indicative. **onus,** the small urn holding her ashes.

15. **Damnatae noctes,** an instance of hypallage for *damnatorum noctes, nights of the condemned.* Cf. Tibullus, II, 65, *scelerata sedes.* **lenta,** *sluggish.* — 16. **inplicat,** *entangles my feet.* Py.; *winds round my path.* Pe. — 17. **inmatura.** Premature death was supposed to be a consequence of the commission of some crime. — 18. **pater,** sc. Pluto. So Hertzb., Py., and Pr. Pe. thinks it possible that Cornelia's father is meant. **hic,** *in the underworld.* Pe., = *huiusce regni.* Pr. Py. and other editors read *huic, for this my innocence.* **det mollia iura,** *impose lenient*

conditions on my shade, sc. for my residence in Orcus. Py. ***ius dare*** = ***leges constituere, to give a body of rights; ius dicere, to administer the law.*** Hertzb. — 19–20. Py. calls these verses exceedingly difficult, and condenses from Hertzberg's commentary the following interpretation: "'Or, if I am to undergo a trial (my asserted innocence not being taken for granted), and if there be indeed an Aeacus to judge the dead, let him punish my shade according to its deserts by the appointment of a jury (by drawing from an urn the names of the *judices*); and let Minos and Rhadamanthus act as assessors.' In this complicated allusion to the judicial forms of the praetor's court, the reader will observe that Aeacus is the ***quaesitor*** who appoints the jury by putting the names to be drawn, written on a ballot (*pila*), into an urn; that the jury are supposed to be taken from the shades of the dead; that *vindicare in aliquem* can only mean ***to punish;*** and that this sense in fact suits the context best, *aut* (v. 19) implying 'or if I am guilty,' etc.; that *sortita pila* is the same as *sortiendis iudicibus*, the participle being used in a passive signification." Pe. explains **quis** as = *any such person as*, takes **iudex** in its proper sense of ***juror*** or ***acting judge***, **urna** as either *the voting urn* (as in v. 49) or the one containing the names of the accused, which decided the order in which the trial came on, and which was *placed near* Aeacus, and **sortita pila,** as ***the drawing by lot the ball inscribed with my name.*** See Ry., pp. 291–294. — 21. **adsideant,** i.e. act as *assessores*, jurists who sat by the side of the magistrate on the tribunal to advise him on points of law. **Minoida,** here, but nowhere else, an adjective. — 22. **Eumenidum,** sc. as executioners of the sentence. **intento foro,** ***in the listening court.*** Py. — 23. **orbes,** ***the revolutions of the wheel.*** Pe. — 24. **Tantaleo.** So the Mss., Hertzb., Lach., and Py. It must be a substantive form representing the Greek Ταντᾰλέω from a supposed Greek original Ταντᾰλέως; with **corripiare,** ***may you be caught by Tantalus.*** Py. On the ground that this supposition respecting **Tantaleo** is without authority, Kuinoel and Müller emend the text, reading *corripere ore.* — 25. **petat,** *attack.* **improbus,** *relentless.* — 26. **iaceat,** *lie* loose on the ground. **tacita sera,** ***the padlock*** of the door, to which it is attached, ***ceases to rattle.*** Pe. See Rh., *s. Sera.* — 27. **sororum,** here ***the Danaides.***

29. Cornelia's plea before the court. "But the poet has not maintained the ***persona loquens*** with perfect consistency, as the appeal to her children, and still more, her advice respecting their conduct toward their stepmother and to her husband have nothing to do with a defence." Py. Instead of **per tropaea,** the genitive or *ex* with **fama** would be the regular construction. **decori fuit,** *adorned;* less common than *decus* for ***the beautifying thing.*** Pe. — 30. **Afra Numantinos avos,** is an allusion to the

African and Spanish successes of the two Scipios, Africanus Major and Minor. **loquuntur,** *are eloquent about.* — 31. **altera turba,** i.e. the ancestry on the mother's side. The *Libones* were members of the Scribonian gens. **exaequat,** i.e. *pares facit paternis avis.* Py.; used absolutely, which is very rare. — 32. **titulis,** literally, *commemorative inscriptions.* Pe. But see Lex., *s. v.* II, A. Both families alike rest on their titles, i.e. so as not to come to extinction or obscurity. Py. — 33. **praetexta,** the dress of childhood, exchanged at marriage for the *stola* of the matron. — 34. **acceptas,** *caught by, taken up.* **altera vitta.** The form of the matron's *vitta* differed from that of the maiden. — 35. **sic,** *only thus* to be parted, i.e. by death. **cubili,** to be taken with **iungor.** — 36. **hoc.** So the Mss. Cornelia is supposed to point to her gravestone. Lachm. and others read *huic.* **legar,** future here. — 38. **titulis.** *Under the inscription* at the base of a statue or trophy commemorating the exploits of Scipio Africanus, we must suppose a symbolical sculpture of Africa to have been placed, represented as a woman (a female slave or captive), *prostrate,* with hair *shorn* in token of grief. Py. Cf. v. 32. — 39. The construction is: **et** (*eum testor qui fregit*) **Persen tuasque,** *O Persa,* **domos Achille proavo** *ortas.* Hertzb. The allusion is to L. Aem. Paullus, the conqueror of Perses and ancestor of Cornelia's husband. Instead of **simulantem Achillis,** the reading of Keil, Palmer, and Py., Pe. reads *stimulantem Achilli,* and instead of **tuas proavo** (v. 40), the Ms. reading, accepted by Keil and Palmer, Py. reads *tuas proavus,* and takes **Achille** as a vocative, which the quantity of the final **e** seems to forbid. Pe. reads *tumens proavo;* while he argues against the reading of *Averne* for **Achille** in Munro's discussion of the passage in the Journal of Philol. (VI, pp. 53–62). — 41. **mollisse,** *weakened,* i.e. have not been the cause of my husband's relaxing the severity of the censorship through any fault of mine which he ought to have punished. Py. — 42. **labe,** *stain.* — 43. **damnum,** i.e. she did not impair the lustre of these honors. Pe. The dative would be regularly used in prose. — 44. i.e. great as was the family, she was herself even a pattern of virtue in it. Py.

> "Ne'er censor bent the law to screen my shame;
> Your hearth was aye the shrine of honor fair;
> No slur I brought upon your stainless name;
> Your house was noble — I the pattern there." — CRANSTOUN.

— 45. **Mea aetas** = *I throughout my life.* Pe. **mutata,** sc. for the worse. — 46. **inter utramque facem,** *from the bridal to the funeral torch.* — 47. **Mi natura . . . ductas,** i.e my virtue is natural and inherited, not *assumed through* fear of punishment. Pe.

"Nature my blood with inborn virtue blent—
No fears could make my guileless heart more pure." — CRANSTOUN.

—49. **Quaelibet urna,** i.e. any panel or *decuria* of jurors, whose votes of acquittal or condemnation were dropped into the urn. **ferat tabellas,** the proper phrase for the juror's taking his tablet to the urn. Pe.; with **austeras,** *pass their severest sentence.* — 50. *No woman,* however virtuous, *will be disgraced through sitting at my side.* The friends of a defendant sat by his side during a trial. Some translate **assessu meo,** *contact with me,* or *being classed with me.* — 51. **tardam,** *delaying,* stranded. — 52. **Claudia** Quinta, a Roman matron, suspected of unchastity, established her innocence by drawing off from a shoal in the Tiber the boat conveying the image of Cybele (which was brought from Pessinus by P. Cornelius Scipio, B.C. 204) when the soothsayers had announced that only a chaste matron could move it. **turritae,** *tower-crowned.* She was represented with a crown of turrets (personifying the earth and its cities). See Lex., *s. v.*, and Rh., *s. corona.* **rara,** *seldom found, hard to match.* Pe. — 53. **commissos,** i.e. as a deposit *committed* to her care. — 54. **focos,** *the altar-fire.* Aemilia, a vestal virgin, who was accused of letting the sacred fire go out, tore off a strip of her garment and cast it on the altar, when the embers, which had long been cold, suddenly shot out through the linen into a bright flame. — 55. **caput,** brings out the personality, *dear life.* Pe. Cf. v. 10. — 58. **defensa,** sc. from aspersions which seem to have been cast upon her. — 59. **sua nata,** sc. Julia, the daughter of Augustus and Scribonia, and *half-sister* of Cornelia. **vixisse,** *has ceased to live.* A. 279, *a*; H. 471, 1, 2). — 60. **increpat,** *complains;* with an infinitive, only in Propertius. **ire,** *falling.* **deo,** i.e. *Caesari.*

61. **Et tamen,** i.e. *though I died so young.* **generosus,** *ennobling.* Pe. **vestis.** Augustus conferred certain privileges on matrons who had had three children. The reference here seems to be to the presentation of an embroidered vestment. But nothing is definitely known about it. Py. — 62. **sterili,** emphatic. — 63.

"My boys! my solace when I live no more,
Ye held me in your hands and closed my eyes." — CRANSTOUN.

—65. **sellam . . . curulem,** obtain a second curule office, i.e. the consulship. What his first was is not known. Pe. — 66. Py. calls this line a brief and rather confused way of expressing *qui cum consul factus esset, eo tempore rapta est soror eius.* Hertzb. understands *tempore* as the ablative of instrument. — 67. **specimen . . . paternae,** *born to illustrate the censorship of thy sire.* Pr.; *in whose birth is reflected your father's censorship.* Pe. — 69. **serie,** i.e. an unbroken line of descendants. **cymba,** sc. of Charon. **volenti . . . meis,** Py. renders: *I die* resigned now that

so many of my children survive me to perpetuate my memory. — 70. **fata** = *sortem.* Pe. reads *facta.*

72. **emeritum rogum,** in its simplest sense means *defunctam vita mulierem,* according to the familiar use of *emeritus,* applied to things done with, past and gone. Py. Hertzb. interprets **emeritum** as = *plane meritum,* i.e. *laudari meritum.* Both Py. and Pe. think it doubtful which of these two interpretations is the correct one, and leave the question undecided. **libera,** *unrestrained* by her presence, *free* to speak as they think.

> "A wife's last triumph, and of fairest note,
> Is fame's sweet incense rising o'er her tomb." — CRANSTOUN.

— 73. Her plea is here interrupted by her parting injunctions to her husband and children. — 74. "burnt in my bones still breathes a mother's care." Cf. Gray's line: "Even in our ashes live their wonted fires." — 75. **maternis vicibus,** *a mother's part;* the plural very rare in this sense. Pe. — 76. **omnis turba,** cf. vs. 78, 98. — 77. **tua,** emphatic. — 79. **sine . . . illis,** sc. *doleto.* — 80. **oscula** may refer to the *kisses* of the father or the children; so that the clause **siccis . . . genis** may mean either *falle eos osculando siccis genis.* Py.; *counterfeit kisses with dry eyes.* Pe., i.e. disguise your real feelings by a cheerful kiss; or, *decipe osculantes pueros,* i.e. deceive your children when they kiss you, by hiding the traces of your tears. So Hertzb. and Pr. — 81. **Sat . . . noctes . . . fatiges,** a period of time represented as being affected by what takes place in it: *Be content to weary the nights for me,* i.e. to pass weary nights in mourning for me. Pe. — 82. **in faciem credita meam,** *believed to be visions of me; ita credita, ut facies mea tibi apparere videatur.* Hertzb. — 83. **secreto,** i.e. in the *cubiculum,* where the **simulacra,** images in marble or wax, would be placed. Pe. — 84. **ut responsurae,** "*as if the lips could answer thee again.*" — 85. The marriage couch (**lectum**) stood in the *atrium,* opposite to the door (**ianua**). See Becker's *Gallus,* p. 166. **mutarit,** *has seen the couch changed.* Pe.; i.e. if a new bride is introduced. — 86. **cauta,** *circumspect,* careful to avoid offence. Pe. Py. interprets it *suspicious, reserved,* "implying the proverbial attributes of a *noverca, severity* and *jealousy*"; and Pr. thinks it "includes also the idea of *shy, uncertain of her ground,* and hence needing kindness from the step-children." — 87. **coniugium,** the abstract for the concrete. **laudate,** *speak kindly of.* **ferte,** i.e. let not your conduct be at variance with your words. Pe. — 88. **capta,** *won.* **dabit manus,** *will surrender.* — 89. **priori,** *her predecessor.* — 90. **libera,** unrestrained, outspoken praise. Pe. **suas,** used objectively. A. 197, *a*; G. 363, Rem.; H. 396, III, note 2. — 92. "*and dower my dust with love so rare.*" — 93. **iam nunc sentire** = *praesentire;* i.e. to mark the least symptoms of his approaching

age, and so to anticipate his wants and weaknesses. Py. — 94. **caelibis ... vacet,** *be left open for a widower's cares to approach him.* Pr. — 96. **prole,** probably, *by the conduct of my offspring.* Pe., who considers it one of the most difficult ablatives in this author. Py. understands the force of **sic** to be, *by your being all spared till his old age.* May the happiness he feels in you cause him to enjoy his old age.

97. **bene habet,** are words of resignation. Pe. — 98. **tota caterva** = *omnis turba meorum.* — 99. **surgite,** sc. to testify. **testes,** her husband and children, probably; though Py. thinks it uncertain who are meant. — 100. **dum,** *until* the judges are satisfied and give judgment in her favor and the reward her life has earned. So Pe., who interprets **humus,** *the earth,* as including the under world. Py. explains the line, "*while my memory is even now cherished on earth.* She regards the reward bestowed upon her by *the grateful earth* as conferred at once, even while the witnesses are lamenting her loss to those above." — 101. **moribus ... patuit,** *some have even ascended to the gods by their virtue: all that I aspire to is, that my shade may have a triumphal entry into rest.* Py. **merendo,** *by my deserts.* — 102. **equis.** So Hertzb. and Py. after the Mss., and the verb **vehantur** is very strongly in favor of this. "The idea of a triumphal procession and a car of honor, so familiar to the Roman mind, is borrowed to express Cornelia's joyful conveyance to the regions of Elysium." Lachm., Müller, Kuinoel, and Pe. accept the emendation *avis,* a dative of the motion towards, *to the abode of my distinguished ancestors,* and take **vehantur** as used of the boat which conveys the good.

"No one can read this last elegy — the sweet swan-song of the bard — or listen to the solemn grandeur of its transmundane music, without acknowledging his lively sympathy with human suffering and human sorrow; his lofty appreciation of stainless purity; his almost Christian tenderness; and that deep wisdom that is born of a realization of the worthlessness of transient pleasures and the vanity of voluptuous dreams." — CRANSTOUN.

NOTES TO OVID.

INTRODUCTION.

P. OVIDIUS NASO, of a wealthy equestrian family, was born in Sulmo, a city of the Peligni, in 43 B.C., the year of the death of Cicero. After a course of study in rhetoric, in preparation for practice at the bar, a tour to Athens and Asia Minor, and the holding of several unimportant judicial offices, he devoted himself exclusively to poetry, residing a portion of the time on his Pelignian estate, about ninety miles from Rome, but chiefly at the capital itself.

As a member of the literary circle of Messala, who had directed his early studies, he was on intimate terms with the poets and scholars of his time, particularly Horace, Propertius, Aem. Macer, and Bassus, and was held in high esteem in the court of Augustus, one of whose personal friends, Q. Fabius Maximus, was a generous patron of the poet. But for some unknown cause, respecting which there has been much speculation, he was, by a sentence of *relegatio*, in A.D. 8, compelled to remove to Tomi in lower Moesia on the Euxine, and to spend the rest of his life there in exile. His death occurred in A.D. 18, the same year as that of Livy.

The poems of Ovid, who was the fourth in the series of elegiac writers, and the most voluminous of Roman poets, may be arranged in three classes: 1st, those of his early life, which include the *Heroides* and his other amatory poems, in elegiac verse; 2d, those of his middle life, in which period he wrote on subjects of Greek mythology and Italian legends — the *Metamorphoses* and the *Fasti*; 3d, those written at Tomi, the most important of which are the five books of *Tristia* and the four books of *Epistles from Pontus* — ninety-six poems in elegiac verse. These last are chiefly occupied with descriptions of his experiences in exile, lamentations over the hardships of his lot, entreaties for a remission of his sentence, and appeals to influential persons in Rome to aid in securing this; and

though less perfect in diction and metre than his other writings, they are entirely free from impurity, and contain many passages of great poetic beauty.

The *Heroides* are imaginary letters from women of the heroic or legendary age to various heroes — their husbands or lovers. Of the twenty-one epistles making up this collection, only the first fourteen are now considered certainly genuine, and the authorship of two or three of these is still a matter of dispute. These productions are ingenious in their structure, and are remarkable for their smoothness of versification.

"In the 'Arethusa' of Propertius (XIV) the scenes and incidents are laid in real life. Hence Ovid claims for himself the invention of this species of composition, though it is in fact merely a new form of the elegy. But the epistolary form bestows on it a propriety, interest, and animation, of which the elegy or even a well-conducted soliloquy in Tragedy is scarcely susceptible. The art of the poet is chiefly exhibited by opening the complaint at a period of time which affords scope for a display of the most tender sentiments as well as the most sudden and violent changes of passion." — DUNLOP.

"It was doubtless to his training in the schools of the rhetoricians that Ovid owed the wonderful variety he has been able to introduce into a set of subjects so similar in character, in which the universal passion is made to breathe from the mouths of Sappho or Oenone, Ariadne or Medea. If the poet has failed to catch the simplicity of the best heroic models, he has at least imbibed a portion of their purity and depth of feeling. The Loves of the Heroines is the most elevated and refined in sentiment of all elegiac compositions of the Romans." — MERIVALE.

The *Fasti*, written in elegiac metre, is a poetical year-book or companion to and commentary upon the almanac, on the plan of one book for each month (cf. *Fast.* III, 57), though only six books (January to June) were finished at the time of Ovid's banishment. This portion of the work he revised at Tomi, but there is no reason to believe that he ever completed his original design. But cf. *Trist.* II, 549, *et seqq.* In correspondence with the contents of the Calendar, this work of Ovid consists of (*a*) a mention of the annual religious festivals (to the number of about forty), on the day of the month of the occurrence of each, with an account of their origin, their nature, significance, rites and ceremonies; (*b*) a mention of the time of the rising and setting of about thirty-five of the most important constellations, and of the passage of the sun through the signs of the zodiac, with an account of the myths explaining the

names and forms of these constellations and of the signs of the zodiac, also the legends accounting for the name of each of the months; (*c*) a mention of noted anniversaries on the day of their occurrence, such as, those of the dedication of many of the most celebrated temples and altars, with descriptions of their divinities, and those of memorable historical events, among them the banishment of the kings, the slaughter of the Fabii, the defeat at Trasymenus by Hannibal, the defeat and death of Hasdrubal, of Crassus by the Parthians, Caesar's victory over Juba, Caesar's death, Augustus' victory at Mutina, etc.

Thus the subject-matter, though it includes some of the Grecian myths, is chiefly a collection of legends relating to the primitive, religious, social, and civil institutions and customs of Rome, and of occurrences belonging to the period of its authentic history. And on all these subjects this work of Ovid is a storehouse of information respecting the early Roman character and the religious and civil polity of Rome which could be obtained from no other source.

The successive pieces are richly-colored pictures of the primitive life of the Italian race, of religious observances, social customs, and historic occurrences in the day of austere homely virtues and heroic lives, arranged, however, in an order determined by the successive days of the calendar, and therefore distinct from each other, and having only an artificial bond of union.

" For example: The sixth Book opens with the scene of the three goddesses, Juno, Juventas, and Concordia (*jungens dea*), presenting in turn their claims to give a name to the month, thus ingeniously bringing out the three theories of the etymology of *June*. Among the rest of its contents are accounts of the dedication of the temple of Juno Moneta and the career of Marcus Manlius (the first to drive the Gauls from the citadel), near whose house it stood, on the *calends;* the rising of the *Hyades* on the 2nd; the dedication of a temple to *Fidius* on the *nones*, and one to *Mens* (after the early defeats in the second Punic war) on the 8th; on the 9th the observance of the Vestalia with an account of Vesta and her worship, associated by the poet with *tellus*, and suggesting a description of the celebrated *sphaera* of Archimedes; the victory of Brutus in Spain and the destruction of Crassus by the Parthians on the same day. Later on — a festival of Minerva on the *ides;* the rising of Orion on the 16th, the defeat of the Roman army at lake Trasymenus on the 23d; the gloomy picture relieved by the account of the defeat and death of Hasdrubal on the 24th; the occurrence of the Summer solstice on the 26th; and a concluding address to the Muses, whose statues were in a temple of Hercules dedicated on the 30th.

"By the dignity and beauty with which the time-honored and sacred festivals were described in this poem, a new charm was thrown around them. And its exhibition of the childlike faith, reverence, and sincerity of worship of the olden time, in so attractive a form, the greater impressiveness given to the religious rites by the historical setting in which they were placed and the information imparted about them, the portraits of patriotism and of private virtue, embodied in real life, drawn from the national history, combined to make the Fasti a *didactic* poem, of a very profitable kind. Never rising to the heights of heroic strains, this poem is 'the perfection of story-telling' in verse. Many parts of it are among the finest specimens of Ovid's composition."

Quintilian's comments upon this poet are as follows: *Lascivus quidem in herois quoque Ovidius et nimium amator ingenii sui, laudandus tamen in partibus. Ovidii Medea videtur mihi ostendere, quantum ille vir praestare potuerit, si ingenio suo imperare quam indulgere maluisset.* X, i, 88, 98. See also p. 196.

By modern scholars also, Ovid has been censured for failing to "prune the growths of his too luxuriant fancy," and criticised as too prolix, repetitious, and redundant, as deficient in masculine vigor and as aiming too much at mere rhetorical effect. These criticisms, however, apply chiefly to his earlier and his latest pieces. Such departures from the requirements of a pure and correct taste are found in a less degree in the *Fasti* than in his other works, partly because of the nature of its plan, partly because his judgment and taste, when he wrote it, were mature and at their best.

Notwithstanding his defects, all concede to him an unlabored gracefulness of style, a wealth of choice diction, a harmony and ease of versification, unequalled by any other Roman poet. Niebuhr considers him a master of language and rhythm, and the only Roman poet who attained complete facility of versification; and asserts that in Ovid's hands the *elegiac metre* reached its highest point of excellence.

"In point of originality, variety, and ease, he may be called the greatest of the Roman poets. His characteristics as a poet are exuberance of imagination, an overfondness for description, gracefulness, and taste rather than natural warmth and sensibility, a luxuriant fulness and freedom of clear picturesque diction, often marred by the excess of contrast, antithesis, and point, a perfect smoothness and simplicity of construction, and a faultless flow of easy, harmonious versification, especially in the elegiac metre, which in his hands reached its highest point of perfection." — PINDER.

I.

THIS Epistle is supposed to be addressed by Laodamia, the daughter of Acastus, to her husband Protesilaus, the son of Iphiclus of Phylace in Thessaly, the chief who led against Troy the men of several Thessalian towns. (*Iliad.* II, 698–702.)

While the host was still at Aulis, Laodamia heard of an oracle to the effect that the first man of the Greeks who should touch Trojan soil would be immediately killed, and she writes to warn her husband of it, and to dissuade him from exposing himself to this fate.

Notwithstanding the oracle, Protesilaus on reaching the shore of Troy leaped from his bark, far the foremost of all the Achaeans, and was slain by a Dardanian warrior, — according to one tradition, by Hector.

Cf. Wordsworth's *Poems of the Imagination*, XXXI, "Laodamia," of which this legend furnished the subject.

Respecting the authorship of this Epistle the opinions of critics are divided. L. Müller and Ry. accept it as a production of Ovid. Lachm. thinks there is great reason for doubting this, but does not regard the arguments against it as absolutely decisive. Palmer maintains that it was composed by the same author as *Epist.* xvi and xvii, while he admits that it is a composition of considerable merit. Dunlop considers it one of the best written and most interesting epistles in the collection.

1. **salutem,** used in a double sense; with **mittit,** *sends greeting,* with **quo . . . ire,** *that health may go where she sends it.* — 2. **Haemonis.** Cf. Propertius, III, 2; v, 26. — 4. **hic ventus,** *such a wind as this,* i.e. a head-wind. — 6. **Illud . . . aquis.** *That was the right time for the waters to rage.* Sh. — 9. **hinc,** sc. from Thessaly. — 13. **mandantis,** i.e. *of me as I gave you my last injunctions.* — 15. **Incubuit,** *blew violently.* — 21. **fugacia,** *swift.* — 23. **tenebris obortis,** *with a film of darkness upon my eyes.* **ob** conveys the idea of covering and obstruction. Sh. — 24. **succiduo,** *sinking beneath me.* As to the personal form of **dicor,** see A. 330, *b*; G. 528, Rem.; H. 534, 1, note 1. — 26. **refecit,** *restored me to my senses.* — 29. **rediit.** In Ovid the last syllable of the third person perfect of the compounds of *eo,* and sometimes of the simple verb, is very often lengthened by the caesural pause. This perfect ending was originally long, and is often so used by Plautus; in Virgil it is usually short. Pr. — 33. **quas,** the Bacchanals *whom.* **pampinea hasta,** i.e. the *thyrsus* of Bacchus. Cf. Catull. XIII, 256. **tetigisse,**

expresses both the actual touch of the thyrsus and the frenzy communicated by it. — 34. **qua . . . egit,** *wheresoever the frenzy has driven me.* — 36. **sinus,** here, *robes.* — 41. **Qua possum,** *As far as I can.* **squalore.** See Lex., *s. v.* II, A. 3. — 42. **tristis agam,** *I will spend in mourning.*

43. **Dyspari,** *ill-fated.* — 44. **iners,** *cowardly.* — 47. **pro rapta,** i.e. to recover your wife who had eloped. — 48. **flebilis,** i.e. as the exciter of a war which will *cause weeping* to many wives and mothers. See Lex., *s. v.* II, A. — 50. **det,** *may offer up,* in the temple of Jove, sc. as a thank-offering for safe return. — 51. **subiit,** *has come into my mind.* — 56. **hospes,** sc. Paris. — 58. **suo . . . opes,** *was displaying on his person the wealth of Troy.* — 60. **quota,** here, *how large.* **quemque** refers to the various chieftains we may suppose to have been in the train of Paris. Sh. — 61. **gemellis,** sc. Castor and Pollux. — 62. **Haec,** i.e. wealth and splendor, which are able to *damage* the Greeks by ultimately leading to war. Sh. — 68. **multos Hectoras,** i.e. many men as brave or dangerous as Hector. — 71. **Si fas est,** *If it be the will of fate.* — 74. **viro,** *by her husband,* dative of the agent. — 75. **dispar,** sc. that of Paris. **vivere pugna,** *struggle to keep alive;* **pugna** being used here in a kind of double meaning, *join in battle,* and *struggle* to do so and so, in which latter sense it is often followed by an infinitive in Ovid. Sh.

83. **revocare,** sc. from going to the war. **ferebat,** *led* me to do so. — 84. **Substitit . . . mali,** *My tongue stopped for fear of the bad omen.* To call one back when starting on a journey was considered a very bad omen. — 86. **offenso limine,** *stumbling on the threshold* was also *a bad omen* (**signa**), which Laodamia in v. 90 tries to avert by accepting it as a good one. Cf. Tibullus, II, 20. — 88. **viri,** *of my husband.* — 89. **animosus,** i.e. too *brave* for safety. Cf. v. 94. — 90. **in ventos eat,** *prove vain, be groundless,* or *needless.* — 91. **Sors,** *The oracle.* — 95. **mille,** often used for an indefinitely large number. — 96. **fatigatas,** sc. by the oars of others' vessels. — 97. **novissimus,** *the last.* — 98. **terra . . . tibi,** *your native land.* — 99. **remoque veloque,** a proverbial phrase for doing anything with all one's might; generally, rowing being resorted to only when sailing was impossible: *speed on your ship with oar and sail together.* Sh. — 102. **dolor,** a source of *sorrowful anxiety.* — 104. *Why in your words is there many a mournful sound?* **venit,** sometimes little more than equivalent to *fit* or *est,* in Ovid. Sh. **a,** the interjection. Instead of **multa tuis,** P. reads *muta latens.* — 105. **simulacra . . . adoro,** *I propitiate the phantoms of the night.* Sh.; i.e. the nocturnal deities by whom these ill-omened dreams (described in the preceding lines) were sent, and so avert the evil they threaten. — 106. **fumo meo,** *the smoke of my sacrifice.* — 107. **relucet,** *blazes up again.* — 110. **languida ab**

laetitia mea, *faint from sheer joy.* **solvar,** *relax* my embrace. As to the position of **ipsa,** cf. IX, 96; XII, 18. — 115. **his,** sc. *osculis.* **narrantia verba** = *verba narrantis.* — 116. **promptior,** *more fluent.* Instead of **referre,** P. and Sh. read *refecta.*

117. **subit, subeunt.** See v. 51 and note. — 120. **Invitis aquis,** *though the sea forbids,* referring to the detention of the fleet at Aulis. In vs. 121 and 122 the emphasis is on **in patriam** and **A patria.** — 123. **suam urbem.** The walls of *Troy* were said to have been built by Neptune and Apollo. — 126. **casus** and **numinis,** subjective genitives limiting **mora.** — 131. **Troasin,** dative plural of *Troas.* **sic,** *as they will,* refers to the whole situation. Sh. — 134. **barbara,** i.e. Trojan. — 137. **producet,** *will escort on his way to the field.* P. — 138. **Iovi.** See v. 50, note. — 141. **haec,** sc. *nova nupta* (v. 133). — 143. **Nos,** *we,* Grecian wives.

145. **diverso in orbe,** *in a different part of the world.* — 146. **cera,** *a waxen mask* or *likeness.* Such images were often colored and made with considerable art; and were successful as likenesses. Sh. Cf. *Trist.* 2, 521; Martial, 7, 44. See Rh., *s. Cera.* — 149. **plus est,** etc. She imagines some mysterious connection or sympathy to exist between Protesilaus and his **imago.** — 152. **tamquam . . . queror,** *I make my plaint to it, as though it could reply.* Ry. — 154. **per faces,** P. paraphrases as follows: *by the marriage-torch, whose fires are ever felt by my constant soul.* — 155. **ut** = *utinam,* the only instance in Ovid of *ut* in this sense. P. — 156. **quod . . . referre,** i.e. may you return alive. — 158. **sive . . . timeo,** i.e. *sive mortuus eris,* an intentional aposiopesis, in order to prevent the unlucky omen, which speaking of death would involve. P.

II.

OVID'S Lament over the death of his friend Tibullus.

1. **Memnona,** the son of Tithonus, brother of Priam, and *Eos* (*Aurora*). Memnon went to the assistance of his kindred when Troy was besieged, and according to the later writers fell by the hand of Achilles. — 3. **indignos,** i.e. *in undeserved mourning,* implying that the death of Tibullus was premature. **solve capillos,** "*unbind thy tresses fair in loose attire.*" — 4. **ex vero,** *according to truth,* for elegiac verse was originally applied to mournful themes. — 5. **vates operis,** *priest of thy worship* or *service.* Pr.; "*thy bard, the herald of thy fame.*" — 13. **Fra-**

tris. Aeneas was the son of Venus. — 15. **confusa,** *overwhelmed* with grief. — 16. **iuveni,** sc. Adonis, the boy beloved by Venus, cut off in the bloom of youth by a wound from the tusks of a wild boar. — 17. **At** introduces an objection, to which **silicet** = *True, but know that,* etc., replies in v. 19. Pr. — 20. **inicit manus,** a legal phrase = *takes forcible possession of,* seizes man as his property. Pr. — 21. **pater,** sc. Apollo. **mater,** sc. Calliope. **Orpheo,** a more common form of the dative than that in *ei.* — 23. **Aelinon** (*αἰ Λίνος, woe is me for Linos*), originally the lamentation of Apollo for the death of his son Linos, killed by Hercules in a moment of passion. — 24. **invita lyra,** *with sad reluctant lyre.* Pr. — 30. **tela,** sc. of Penelope. — 32. **cura, amor,** sc. of Tibullus. — 33. **nunc,** sc. whatever may have been the case once; emphatic. — 34. **sistra.** See Tibullus, II, 24, note. — 36. **sollicitor putare,** poetical construction for *ut putem* or *ad putandum,* which would be required in prose. — 37. **moriere pius,** i.e. *yet piety will not keep you from death.* Pr., who also calls **confide** (as well as **vive** and **cole**) a hypothetical imperative = *trust if you like.* — 40. Instead of **toto,** Pr., following two Mss., reads *tanto* as contrasting better with *parvo.* — 43. **potuissent,** sc. *flammae.* — 44. **sustinuere,** *dared to perpetrate.* — 46. **negant.** Notice the mood, and cf. **putent,** v. 18. See A. 320, *a*; G. 634, Rem. 1; H. 503, I, note 3. — 47. **Phaeacia tellus.** Cf. Tibullus, II, 3. — 48. **vili humo,** *common earth,* unhallowed by the offerings of relatives, without urn, tomb, or inscription. Pr. — 49. **Hinc,** i.e. *In consequence of* your return. **madidos,** *wet* with tears, or *dewy* with the damp of death. Pr. — 53. **cumque tuis,** = *and together with thy kindred.* **priorque.** Cf. v. 32. — 55. **felicius,** explained by **Vixisti . . . eram.** — 57. **quid tibi sunt,** etc., *what right hast thou to grieve for a loss not thine but mine.* Pr. — 58. **me,** emphatic. — 60. Cf. Tibullus, II, 56. — 62. **Calvo,** C. Licinius Calvus, the poet and orator, a contemporary and friend of Catullus. **docte** refers to his familiarity with Greek literature, and the Grecian tone and spirit which pervade his poems. — 63. **si falsum . . . amici,** "*if false the charge of amity betrayed,*" seems to refer to some ill-feeling between Tibullus and Gallus, the cause of which has been variously conjectured. — 64. **Galle,** the elegiac poet, and celebrated as the friend of Virgil's youth. — 65. **His . . . est.** Respecting the series of elegiac poets see p. 196. Instead of **Siqua** Pr. reads *Siquid: If only the shade of what was once a living form be something real.* — 66. **numeros pios,** i.e. *numeros piorum.* — 68. "*may earth lie lightly where thy ashes rest.*"

III.

THE FASTI.* I. 1–140.

1–26. A FORMAL dedication of the poem to **Caesar Germanicus** (b. 15 B.C., d. 19 A.D.), the son of Drusus, nephew and adopted son of the emperor Tiberius, and heir to the throne; composed (with the exception of vs. 1, 2, 7, 8, 13, and 14, which perhaps formed the original commencement) soon after the death of Augustus, A.D. 14, probably for the purpose of inducing Tiberius, through the intercession of Germanicus, to recall the poet from exile.

Germanicus' father, Drusus Claudius Nero, and the emperor TIBERIUS Claudius Nero were the sons of Tiberius Claudius Nero and Livia Drusilla, afterwards the third wife of AUGUSTUS.

The emperor CLAUDIUS was a brother of Germanicus; and the latter by his wife Agrippina I (daughter of M. Vipsanius Agrippa and Julia the daughter of Augustus) was the father of the emperor CALIGULA and of Agrippina II, the mother of the emperor NERO (by her first husband Cn. Domitius Ahenobarbus), who was afterwards the wife of her uncle the emperor CLAUDIUS.

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* USES OF THE WORD *Fasti*.

1. The Roman calendar or almanac (sometimes called *Fasti Calendares*); which contained an enumeration of the months and days of the year in regular order, with a letter attached to each indicating whether it was *Fastus*, *Nefastus*, *Intercisus*, *Comitialis*, or *Ater*, the position of the Nones, Ides, *Nundinae*, and different Festivals; frequently, also, astronomical observations on the risings and settings of the fixed stars, the time of the equinoxes and solstices, and the commencement of the seasons; and sometimes brief notices of important events.

Several specimens of such *Fasti* on stone, more or less perfect, have been discovered, but none of them older than the Augustan Age. One of them, the *Tabula Maffeana*, which dates from A.D. 3 or 5, contains the twelve months complete.

2. *Fasti Annales or Historici.* — The most important of these were the *Annales Maximi*, chronicles in which were recorded the names of the chief magistrates for each year, together with a short account of remarkable events and the days on which they occurred. And in prose-writers *fasti* is commonly employed as the technical term for such registers of magistrates, which formed part of the public archives.

Fasti Capitolini is the name given to a number of fragments of marble tablets discovered in excavating the Roman forum and deposited in the Capitol, which contain a list of consuls, dictators, censors, triumphs, etc., from the establishment of the Republic to the death of Augustus, though defective in many places. It was executed probably at the beginning of Tiberius' reign.

Similar collections, derived from different sources, have received the names of *Fasti Consulares*, *Fasti Triumphales*, etc.

1. **Tempora,** includes both the months and their divisions, and the different kinds of days — festivals, half-holidays, and days for ordinary business. **causis,** *their origin*, i.e. the reasons or grounds on which the distinctions were established. Py. Probably the word has reference to the Αἴτια of Callimachus, an epic poem now lost, but of which there was in Ovid's time a Latin translation, describing the origin of various customs and legends of the Greeks. **digesta,** properly an agricultural term, meaning *planted out in rows; arranged in order.* — 2. **lapsa,** *which set.* Cf. Lucretius I, 2 and note. **signa,** *constellations.* This part of the material for his work Ovid obtained from his friend Clodius Tuscus, who wrote a treatise on the risings and settings of the stars, of which there is a Greek translation extant. — 3. **pacato,** *conciliated.* — 5. **officio,** properly the personal service of a client to his patron, as in attending him in public; hence *a compliment* of any kind. Py. — 6. **numine . . . ades,** *give a gracious hearing to.* — 7. **recognosces,** *you will renew your acquaintance with,* also a complimentary expression, implying that Germanicus was a man of learning. **annalibus priscis.** These were twofold, public and private. The public *chronicles* were the *Annales Maximi*, the *Libri Pontificales*, and the *acta diurna* and *acta Senatus* (from B.C. 59). The most important private sources of information were the works of the "Annalists," Cato's *Origines*, and Varro's *Antiquitates rerum divinarum et humanarum.* — 9. **et,** *also.* **domestica vobis,** i.e. instituted by or in honor of *your own gens* (the *Julian* by adoption). Py. — 10. **pater,** i.e. Tiberius, his father by adoption. **avus,** Augustus, whose step-son and adopted son Tiberius was. — 11. **Quae,** sc. *praemia.* **pictos,** *illuminated, red-lettered.* The Festival days in the *Fasti* were thus distinguished. **signantia,** refers to the marks made in the *Fasti* against such days. — 12. **Druso,** the younger Drusus, son of Tiberius and adopted brother of Germanicus. **praemia . . . feres,** i.e. *will* hereafter *obtain* the same *honors* (**praemia**) in the Roman calender which *your seniors* (**illi**) have already secured. Py. — 13. **Caesaris aras,** i.e. temples built or restored by Augustus. — 14. **sacris,** i.e. *diebus.* — 15. **Annue,** *Be propitious,* sc. *mihi.* **per . . . ire,** *to recount your praiseworthy deeds.* — 17. **Da, dederis,** equivalent to conditional clauses. — 18. **voltu tuo,** *according to the expression of your face.* — 19. **movetur,** = *emittitur, is put forth.* Py. — 20. **Clario,** Claros, on the coast between Colophon and Ephesus, was the seat of an ancient and celebrated oracle of Apollo. — 21. **sensimus,** *we* (the Romans generally) *are well aware.* **culti . . . oris,** Germanicus was distinguished for his amiable and virtuous character, his high sense of honor, his literary culture, and his eloquent oratory, as well as for his military genius. — 22. **tulit,** sc. *facundia tua.* — 23. **nostras artes,**

sc. poetry. **impetus,** *inspiration,* sc. *ingenii tui.* — 24. **ingenii.** The double **i** of the genitive is rare in the Augustan poets, but sometimes used through the necessity of the metre. See A. 40, *b*, foot-note; H. 51, 5; M. 37, Obs. 1. — 25. **licet** is a word of more general meaning; **fas est** implies the divinity of Germanicus: *If it is otherwise permissible, and if I have your divine assent.* Hm. Py. paraphrases the clause: *Si licet me rogare et si fas est tibi concedere roganti.* Merkel and Ky. read *Scilicet ut.* — 26. **annus,** i.e. the poem on the year.

Vs. 27–62 form the introduction to the poem.

27. **Tempora . . . suo.** In very early times the Roman year consisted of 304 days, divided into ten months, beginning with March. This was succeeded by a pure lunar year of twelve months, according to Ovid (IV, 30, 31), January being added at the beginning of the year, and February at the end, and the latter being put into the second place, afterwards, by the *Decemviri;* but according to other accounts, both January and February being added at the end of the year. The former month, therefore, may have been originally called after *Janus,* not because it was the first month in the year, but because it was the month which immediately followed the winter-solstice, when the sun may be said to resume his career.

The epoch, however, at which January and February became the first and second months, there is no satisfactory evidence to determine. After B.C. 154 the consuls always entered upon their office on the 1st of January, and after B.C. 46 that day was assumed as the calendar period for beginning the year.

At what time any system of intercalation was first brought into use is not known; but the intercalations were made in the month of February between the 23d and the 24th.

The prerogative of adjusting them was in the hands of the Pontifices, who lengthened or shortened the year, at pleasure, until the whole calendar was involved in the greatest uncertainty and confusion, and the civil year was about two months in advance of the seasons. Caesar, in the year 46 B.C., by the insertion of two intercalary months between November and December, besides the ordinary intercalation in February, rectified the error and established the solar year and the Julian calendar. See Ry., pp. 362–376; Dict. of Antiqq., pp. 226–233; Momm. I, 275–278; IV, 661.

31. **quae moverit,** *such as influenced him.* Hm.; *which may have moved him,* potential subjunctive. Ky. — 32. **habet,** historical present. — 33. "*As long a period as suffices for the birth of an infant.*" Hm. — 34. **temporis,** partitive gen., dependent on **hoc.** — 36. **tristia signa,** *the signs of mourning.* — 37. **vidit** = *respexit.* **trabeati.** The *trabea,* a purple robe with white stripes, was one of the insignia of royalty, and was

afterwards worn by the principal magistrates. — 38. **annua iura,** *regulations concerning the year.* — 40. **generis princeps,** sc. because Aeneas, the founder of the Latin race, was her son. **ipsius,** sc. Romulus. — 41. **senibus.** *Maius* was said to be derived *a maioribus*, and *Iunius, a iunioribus.* — 42. **numero,** sc. as *September* from *septem*, etc. **turba,** i.e. the rest of the months. — 43. **nec Ianum praeterit,** i.e. added *January.* **avitas umbras,** *the shades of his ancestors*, which were pacified by *februa, offerings* made at a festival in *February.* See VI and notes. — 44. **praeposuitque.** Ry. has *apposuitque ;* others *postposuitque* or *addidit ille.* Cf. IV, 31. Notice the position of **que,** so near the end of its clause, a license Ovid takes only in the pentameter, the **que** being almost always attached to a word of four syllables, and that generally a verb. It occurs at least twenty times in the *Fasti.* IIm.

45. **Ne ignores,** *That you* (the reader) *may not be ignorant of* **iura,** *the regulations.* — 46. **officii idem,** *the same kind of duty.* Cf. *soporis idem*, II, 334; *turbae idem*, V, 110; *idem virium*, Tac. A. 216, *a*; G. 371; H. 397, 3. **lucifer,*** *day.* See Lex., *s. v.* II, C.

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* Classification of Days and Marks by which They were Distinguished in the Calendar.

1. Dies Fasti, F.: Days on which courts of justice were held and legal business transacted.

Dies Nefasti, N.: Days on which the courts were closed. These days, however, admitted other business, both public and private.

Dies Intercisi, N. P. (Nefastus prior), or Endotercisi, En.: Days which were *Fasti* during one part and *Nefasti* during another.

Dies Comitiales, C.: Days on which assemblies of the people were held, for the most part such as were neither *Fasti, Nefasti*, nor *Intercisi.*

Dies Atri: Days which were considered unlucky, and on which no public or state business was allowed; such as the day after the calends, nones, and ides of each month.

2. Nundinae were *market-days*, so called because of their occurrence on every ninth day (according to the Roman method of reckoning, which included the day reckoned *from* and the day reckoned *to*). They marked the limit of the Roman week of eight days. In the *Tabula Maffeana*, the days of each week are indicated by the letters A to H, inclusive, placed on the left side of each column containing the days of the month.

3. Festi were all days consecrated to the worship of the gods by sacrifices, feasts, or games. They were divided into *Feriae Privatae* and *Feriae Publicae*, and the latter into *Feriae Stativae*, observed every year on a fixed day; *Feriae Conceptivae*, observed every year on days fixed by the priests or magistrates, for the time being; *Feriae Imperativae*, for the most part days of supplication or thanksgiving, appointed by the magistrates on occasions of national distress or triumph.

4. The chief classes of festivals were: (1.) Those sacred *to Jupiter*, as the Ides; *to Mars*, as the Calends of March, Mamuralia, Quinquatrus, Tubilustrium, and Armilustrium in October; *to Quirinus* (the Sabine Mars), as Quirinalia in February; and *to Janus*, as New Year's day, and Agonalia in January. (2.) Those relating to corn, wine, and flocks: The *Spring* festivals, — Cerialia, Palilia, etc., in April; The *Autumn* festivals, —

47. **tria verba,** the technical terms used by the Praetor and expressing his jurisdiction; viz., Do, sc. *actionem et iudices: I give permission to bring the suit into court and appoint umpires;* Dico, sc. *ius*, i.e. *I state the law for the guidance of the iudices;* Addico, sc. *bona vel damna*, i.e. *I make over the property in dispute* to the lawful owner, or *award damages* for injuries received. Ry., p. 276. — 49. **Nec putaris,** *And you must not suppose.* **perstare,** i.e. necessarily *continue.* — 50. **qui . . . erat,** i.e. there are *half-holidays*, the morning being the holiday time. — 51. **simul** = *simul ac.* **licet . . . fari,** i.e. business may proceed as usual. — 52. **honoratus,** the epithet applied especially to the *praetor urbanus*, whose edicts were termed *ius honorarium.* See Lex., *s. v.* B. — 53. **quo . . . saeptis,** i.e. the *dies comitiales.* The **saeptis** were inclosures in the *Campus Martius* for the voting of the Centuries. Each one was called an *Ovile.* See Rh., *s. Septum.* — 54. **nono orbe,** *the ninth revolution* of the earth, i.e. *day.* The reference is to the *Nundinae.* — 55. The *first day* of the month is sacred to Juno; the *ides* to Jupiter. — 57. Notice the inverted construction, instead of *Nonae tutela dei carent.* **istis,** sc. the kalends, nones, and ides. — 58. **ater,** i.e. more than *nefastus.* It was *religiosus* or *unlucky.* Hence Ovid adds: **ne fallare cave,** *see that you do not forget the precept* or *miss the count.* Py. — 59. **Illis diebus.** The defeats at the Allia and the Cremera were on the day after the ides, but it is not known that there were any on the day after the kalends or nones, and — according to Ky. — they were made *ater* only by analogy. — 61. **semel,** *once for all.* **totis . . . fastis,** *though they apply to the whole calendar.* Hm.

63–88. Description of various ceremonies performed on New Year's day.

63. **Ecce,** implies a sort of joyful surprise: "Why here is Janus himself, and he wishes you a happy new year, Germanicus." Hm. — 64. **Ianus,** "was a deity unknown to the Greeks, but from the earliest times held in high estimation by the Romans, who placed him on almost an equal footing with Jupiter. To him they ascribed the origin of all things, the introduction of the system of the year, the change of seasons, and the civilization of the human race by means of agriculture, industry, arts, and religion. Janus opened and closed all things. Air, sea, and land were in the hollow of his hands. The world moved on its hinges at his command. In accordance with this belief he was represented with two

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Consualia and Opiconsiva in August; Opalia and Saturnalia in December; also, Lupercalia and Terminalia in February. (3.) Those of *family-life and civil-relations:* as Vestalia and Matralia in June; Feralia in February; Regifugium in February, Poplifugia in July. (4.) Those of mariners, and of handicraft and art: as Neptunalia in July; Portunalia and Volcanalia in August; Carmentalia in January.

heads, one being that of a youth to indicate the 'beginning,' the other that of an old man to indicate the 'end.' In his left hand is a key to show that he opens at the beginning and shuts at the end; the sceptre in his right hand is a sign that he controls the progress of every undertaking." Murray: Manual of Mythol. It has also been conjectured that his double face arose from the notion that as the sun passed from east to west he showed his disc both behind and before at the same time.

67. **ducibus,** sc. Tiberius and Germanicus, with a reference especially to the victory gained by the latter over the Germans, A.D. 16. — 70. **resera,** an allusion to the key which Janus bore as a symbol. **nutu tuo,** i.e. *thy favor and good will.* **candida** refers, probably, to the newly-whitened togas of the people keeping holiday. — 74. **livida,** *slanderous.* Instead of **turba** some editors read *lingua.* — 76. **spica Cilissa.** See Propertius, XV, 74 and note; Tibullus, VII, 75 and note. If it crackled when thrown on the fire it was considered a good omen. — 77. **aurum,** *the gilded ceiling.* — 79. **intactis,** *clean,* unstained by use since they left the hands of the fuller; perhaps also *new* togas. Py. **Tarpeias arces,** here, the temple of Jupiter Capitolinus. After B.C. 154, the consuls entered on their office on the first of January. Attended by the Senate, the priests, and a numerous throng of all classes of citizens, they marched in solemn procession to the Capital and offered sacrifices and prayers for the prosperity of the nation. See Ry., p. 137. — 80. The day was a *dies candidus,* and the people were clad in white holiday attire, and thus **festo concolor.** Ry. — 81. **Iamque fasces,** *And now the procession is in sight, attending the new consuls.* Py. **nova purpura,** the *toga praetexta,* a *toga* with a purple border, worn by the higher magistrates. See Ry., p. 455. — 82. **ebur,** the *sella curulis,* the ivory chair of state. — 83. **rudes operum.** Oxen intended for sacrifice were set apart from the first and never put to work. **praebent.** The restiveness of a victim was a bad omen. — 84. **herba Falisca.** The district of Falerii near the river Clitumnus in Etruria was noted for its white oxen. — 85. **arce sua,** *heaven's high citadel.* Ry. — 88. **coli,** poetic construction, for a relative subjunctive clause. See A. 273, *d*; G. 556, 2; H. 533, II, 3, note 2.

89. **tamen,** *But, to return.* It implies an ellipsis, such as: *Though I might pursue this subject further, yet,* etc. Hm. — 92. **sit quod,** *whatever is.* — 94. **lucidior.** A supernatural light was believed to attest the presence of a deity. Py. — 100. **ore priore,** *with his front mouth.* — 101. **dierum,** depends on **operose,** *busy with, engaged upon.* Hm. — 105. **restant,** sc. to complete the number of the four elements. — 106. **ignis,** *the upper ether, the fiery celestial atmosphere,* in distinction from **aer,** *the lower atmosphere.* — 107. **rerum suarum,** *its component*

parts. — 108. **massa,** i.e. Chaos. — 109. **flamma** denotes the same element as **ignis,** v. 106. **petit** for *petiit.* — 112. **redii,** means *to go back,* then *to go into one's right place;* here, = the passive of *reddo; was duly moulded.* Hm. — 113. **nota parva,** *a slight mark* or *proof;* in apposition to the clause in the next line. — 114. **ante,** *in front;* **post,** *behind.* **idem,** sc. as all had been, when he was Chaos.

115. **quaesitae formae,** *of my acquired shape.* Hm. **altera,** *a second.* This is given in v. 135; meanwhile he explains his office of Janitor in heaven and earth. Py. — 116. **hanc,** sc. *causam.* — 120. **cardinis,** the *hinge* or *axis* of the sphere of the universe. Hm. — 121. **libuit,** sc. *mihi.* — 122. **perpetuas,** *uninterrupted.* — 124. **condita,** *imprisoned.* — 125. **Horis.** They were named *Eunomia, Dike,* and *Eirene.* — 126. **it, redit,** *comes and goes.* — 127. **Inde . . . Ianus,** i.e. from *ire* and *ianua,* implied in the preceding **cardinis, foribus,** etc. Hm. Cicero, *De Nat. Deor.* II, 27, supposes it to be from *eo,* as if *Eanus.* **Cui** = *Cuius altari.* **Cereale libum,** *a wheaten cake* called *ianual.* — 128. **farra . . . sale,** i.e. the *mola salsa.* — 129. **nomina,** sc. given to me. From this it is inferred that the terms used by the *rex sacrificus* were almost obsolete, and sounded barbarous to Roman ears. Py. — 131. **alterno nomine,** *by the alternate use of the two names;* **diversas vices,** *the alternate exercise of opposite duties.* Hm. — 133. **Vis,** i.e. *Officium.* — 134. **iam tamen,** etc., *you must, however, have seen that already in some degree.* Ky. — 135. **hinc atque hinc,** *on this side and on that.* — 136. **Iarem,** i.e. the *atrium* of the house in which stood the image of the family *Lar.* — 137. **vester,** i.e. of you Romans. **primi tecti,** i.e. the first part or entrance of the house, the vestibule. Ky.

IV.

THE origin of the name of the second month, *Februarius,* and the nature and use of purifications and expurgations.

1. **Februa,** etc. *Februa* was the term used by *the old Romans* for what were afterwards called *piamina.* **Romani patres,** the patrician populus. — 2. **verbo fidem,** *proof* that such was the original meaning of *the word.* — 3. **rege,** the *rex sacrorum,* a priest, first appointed after the expulsion of the kings to perform those sacred duties and rites which had devolved upon the kings, nominated by the College of *Pontifices* and subject to them, holding his office for life and taking formal precedence of all other priests, but discharging duties of a trivial character and not per-

mitted to hold any other office. See Ry., p. 331. **flamine,** sc. *Diali,* the peculiar priest of Jupiter. **lanas.** The reference is to some custom not elsewhere described; but *fleeces of wool* were employed for fillets for the heads of priests and of victims for sacrifice, for wreathing the olive branches of suppliants, and for use in certain expiatory rites. — 5. **lictor,** *the attendant* of the *Flamen.* **domibus . . . certis,** *for the purification of particular houses,* as opposed to the public purifications alluded to in vs. 21 and 22. It was necessary that after a birth or a death the house should be swept out and purified. Hm. Merkel also supposes the allusion to be to this custom. Ky. explains: The *parched far* and *salt* (i.e. the *mola salsa*) which the Flamen's lictor takes *in the flamen's house* for purposes of *purification* are called *februa* (**idem,** v. 6). Py. leaves it with the remark that the true meaning is uncertain. **certis** is the reading adopted by Ky., Py., Ry., and Hm. Merkel has *ternus.* Another editor has *tersis.* The Mss. vary between *cernis, ternis,* and *acernis.* — 6. **mica,** sc. *salis.* — 7. **arbore,** i.e. the pine. Cf. v. 10. **pura,** *purificatory.* Hm. — 9. **poscentem,** sc. *a ministris,* when she was officiating. Ky. — 12. **intonsos,** *bearded.* See Lex., *s. v.* I, B. — 13. **Mensis . . . dictus.** The month derived its name from these *februa* (**his**), because at that time of the year especially, certain prescribed, expiatory rites took place. Py. **Lupercl.** The *Lupercalia* occurred on the 15th of the month. — 15. **placatis sepulcris,** *when the tombs are appeased.* **pura,** i.e. *facta pura.* — 16. **ferales dies,** *the days of the festival for the dead.* See Lex., *s. Feralis:* The allusion is to the *Parentalia,* the last day of which was properly called the *Feralia.* Hm. Cf. VI, 37, note. — 17. **mali causam,** i.e. any unexpiated guilt. Py. — 18. **senes,** *ancestors.* — 20. **ponere,** *lay aside.*

Vs. 19–28 refer to the position and treatment of a homicide in the heroic ages. He was obliged to flee from his country as an outlaw, to shun the altars of the gods and all religious assemblies, to wander an outcast and as one under the ban of heaven until he found some friend willing to perform the ceremonies of expiation and restore him, pure and holy, to his former station in society. These rites were designed to appease the spirit of the slain and the deities of the nether world, and also to remove the stain or pollution contracted by the murderer. Ry. — 21. **Actoriden,** Patroclus, the grandson of Actor, *was purified* by Peleus of the accidental slaying of Clysonymus. — 24. **credulus,** *too ready to believe* her story. **inmerita,** i.e. which she did not deserve. **Phasida,** i.e. Medea, daughter of Aeetes, king of Colchis on the *Phasis.* When deserted by Jason she slew their children to avenge herself for her husband's perfidy in abandoning her, and escaped in a chariot drawn by winged dragons, the gift of Helios, to Athens, where she married Aegeus. —

25. **Naupactoo Acheloo.** The Achelous flows into the sea about thirty miles from Naupactus, a town on the Corinthian gulf in the district of the Locri Ozolae. — 27. **faciles,** sc. *credere.*

29. See III, 27 and 64, notes. **tamen,** sc. *observandum est.* — 31. **ultimus.** Cf. III, 44. — 32. **sacrorum finis.** The *Terminalia,* celebrated February 23d, was the last of all the festivals of the year. — 35. **spatio . . . longo,** the months which had previously been *separated by a long interval,* i.e. by the ten other months. Hm. — 36. **bis quini viri,** *the Decemviri,* who drew up the twelve tables. **Continuasse,** *to have placed next each other,* i.e. made February follow January. Hm. This last statement is made nowhere else.

V.

THE legend of the destruction of the Fabii. Cf. Livy, II, 48, 49.

1. **Idibus,** sc. of February. — 2. **insula,** *Tiberina.* **ubi rumpit aquas,** i.e. the upper end of the island. — 3. **Haec . . . dies.** Ovid has mistaken the day on which the Fabii left Rome for that of their defeat, which was the 18th of July. Cf. Livy, VI, 1. **Veientibus arvis.** Veii was a populous and wealthy city, which was situated about ten miles north of Rome on a plateau surrounded on every side by deep ravines, and nearly encompassed by two streams which united below the citadel and formed the Cremera, a tributary of the Tiber. — 5. **Vires et onus,** i.e. the burden of the Veintine war. See the account in the Class. Dict. — 6. **gentiles,** i.e. of the Fabian *gens.* **professa,** *volunteered by them.* — 7. **castris isdem,** probably their meeting-place in front of the consul's house. **miles generosus,** *the noble soldiery.* — 9. **Carmentis portae.** The Carmental gate, which was at the southern end of the Capitoline hill, had two archways. Just outside the gate and to the right of it was an ancient temple of Janus. **dextra.** So the Mss., Merkel, Hm., and Py., who paraphrases as follows: *There is a passage through the Carmental gate, next to the temple of Janus: that passage is unlucky; take the other on the left. dextro,* the conjecture of Heinsius, is preferred by Gierig, Ky., and Ry., who interprets: "*The nearest way is through the right Janus of the Carmental gate,* i.e. the right one of the three archways, of which many of the ancient gates consisted, the middle one for the sake of security being ordinarily kept closed. Those who went out would naturally take the Janus on their right; the contrary must have been the practice at the Carmental gate, and Ovid here explains the anomaly."

After v. 10, Merkel and Hm., after the oldest and best Mss., omit two lines, which Ry. inserts, as follows:

> "Illa fama refert Fabios exisse trecentos,
> Porta vacat culpa; sed tamen omen habet."

Ky. and Py. with other editors bracket them, though Py. thinks the internal evidence is rather in favor of their genuineness. — 13. **loco,** sc. *opportuno,* i.e. on the banks of the stream. Ky.

23. **rara,** *scattered up and down.* — 30. **quodque,** sc *pecoris.* **metus alter,** i.e. of a second enemy (in ambush). — 31. **male,** *to your cost.* — 32. **Simplex,** *guileless, unsuspicious.* — 37. **longe actus,** *driven far out of.* — 43. **Herculeae gentis.** The Fabii claimed descent from Hercules and a daughter of Evander. — 47. **Maxime,** Q. Fabius Maximus, the dictator in 227 B.C., in the Second Punic War. — 48. **res,** sc. *publica.* **cunctando,** in allusion to his surname of *Cunctator.* **restituenda foret,** *were to be restored,* the past tense in reference to the counsels of the gods formerly entertained and since realized. Py. Cf. Ennius, VIII, 27: *Unus homo nobis cunctando restituit rem,* which Ovid here makes use of.

VI.

THE festival commemorative of the dead, occurring in February.

1. **Est honor,** etc., i.e. Besides the festivals already mentioned there is one in honor of the dead. — 2. **extructas pyras,** i.e. *tumulos,* the places of burial. — 3. **Manes,** i.e. *animae paternae.* — 4. **Styx ima,** i.e. the abode of the *Manes.* — 5. **Tegula,** *a tile* or *an earthen platter,* the same as **testa,** v. 8. **porrectis,** *offered* in sacrifice. — 6. **fruges,** *meal,* i.e. the *mola salsa.* — 7. **Ceres,** *grain.* **solutae,** i.e. not made into garlands. — 8. **via,** alludes to the roadside graves. — 10. **sua,** *suitable, appropriate.* **focis,** *altars.* — 11. **pietatis,** sc. *in parentes.* — 13. **patris Genio,** *to the spirit of his father.* **sollemnia dona,** the funeral games celebrated in Sicily by Aeneas in honor of his father, described in the Aeneid, Book V. — 16. **parentales dies,** i.e. the days of this festival. See Lex., *s. v.* **deseruere,** *neglected.* — 17. **omine ab isto,** *from that ill-omened neglect;* the wrong-doing represented as itself the augury of the calamities that followed. — 18. **suburbanis,** because, by the laws of the Twelve Tables, the dead were buried or burnt outside of the city-walls. — 20. **avi,** the departed spirits of *ancestors.* — 21. **ululasse,** *gibbered.* — 22. **deformes,** *shapeless.* **inane,** *unsubstantial.* — 24. **modus,** *an end.*

— 25. **viduae puellae,** *widows.* **cessate,** *refrain,* sc. *a matrimonio.* As a rule *widows* might marry on *feriae publicae,* though *maidens* might not; but the days of this festival were *religiosi, unlucky* for any marriages. Py. See Propertius, XIV, 12, note. — 26. **puros,** *unpolluted.* **pinea taeda,** *the nuptial torch.* — 27. **cupidae,** i.e. *cupienti accelerare filiae nuptias.* — 28. **comat.** On her marriage-day the bride's hair was parted with a spear-point, a custom which has been variously explained. **recurva,** obscure and explained by various conjectures; *bent* or *curved back,* or perhaps *old and blunted.* — 29. **atris,** *ill-omened,* i.e. of burial. Hm. — 30. **alias,** *different.* — 31. **Di . . . celentur,** sc. *ne dii adspectu triste polluerentur.* Gierig. — 33. **functa sepulcris,** *duly buried.* — 35. **haec,** *these rites.* **ultra,** sc. *fiunt;* with **quam,** = *beyond the time when,* etc. — 36. **quot pedes.** Each couplet of elegiac verse has *eleven feet;* therefore the *Feralia,* the last day of the festival, must have occurred on the eleventh day from the end of the month, i.e. February 18; and this corresponds exactly with one at least of the ancient calendars, in which the festival is set down for *XII Kal. Mart.* Ry. **pedes,** the reading of some of the Mss., adopted by Py., Ky., Hm., Ry., instead of *dies,* the reading of the best Mss., which makes no sense. *vices* is a conjecture of Merkel, who refers it to the number of places in an elegiac distich in which the feet are variable; but Ky. and Py. object to this as forced and artificial. And as the *Tabula Maffeana* gives *IX Kal. Mart.* as the *Feralia,* Py. thinks the easiest way of reconciling the contradictory accounts is to suppose that the first day remained fixed, but that the last varied at different times, according to the number of days which could be conveniently devoted to the ceremonies. — 37. **Hanc lucem,** i.e. *This* last *day* of the festival, the whole of which was sometimes called *Parentalia,* with reference to deceased relatives; though this term also denoted *the offerings* made at this festival. See IV, 16, note; Becker's Gallus, p. 521. **iusta ferunt,** *they render to the dead their lawful dues.* Ky. **iusta,** i.e. *epulas.* See Catullus, XVI, 2, note.

VII.

THE Caristia, a family festival, devoted to thanksgiving for surviving relatives, social gatherings, and reconciliations.

1. **Proxima,** sc. *festa.* — 2. **socios deos,** i.e. the gods of the family, the *Penates;* here, *the family meeting.* Py. **turba propinqua** = *propinqui.* — 4. **ora referre,** *to turn the face,* i.e. *to return.* — 7. **Innocui,** emphatic, *The innocent only.* **inpius,** *without natural affection.* **The**

form of expression in this line is that of the invitation to attend sacrifices. — 9. **vivax,** sc. *nimium*. **digerit,** *counts up;* referred by Gierig to the consultations with astrologers to ascertain the hour of her death. — 10. **premit,** *oppresses*. — 11. **Tantalidae fratres,** i.e. Atreus and Thyestes. **uxor,** Medea. — 12. **quae . . . dedit,** Ino. — 13. **soror,** Philomela. — 15. **Dis generis,** *the Manes*. Ky.; *the Lares*. Py., who admits that there was no clear distinction between the two. — 17. **libate,** *offer a first portion of*. — 18. **incinctos,** i.e. *succinctos*, refers to the peculiar dress of the Lares, called *cinctus Gabinus*, which was a peculiar way of wearing the toga. Py. **patella,** the technical name of the dish on which offerings of food were made to the gods. — 21. **vos,** *you Lares*, sc. *valere precor*, or *volumus: This to your health*. **Caesar,** i.e. *Augustus*. Tiberius refused the title of *patriae pater*. Hm. — 22. **ter,** the conjecture of Heinsius, adopted by Merkel and Ky. **bona verba,** sc. *haec*. The readings of the Mss. are *per* or *post* or *sint*, the first of which has been generally adopted: *per bona verba, amid silence*.

23–68. The *Terminalia*, Feb. 23d. The maintenance of this, one of the primitive Italian festivals, was probably found expedient as one of the principal safeguards of landed property. Py. — 25. Cf. Tibullus, I, 11, 12. — 26. **quoque,** i.e. even though represented by an emblem so humble. **numen habes,** i.e. *coleris*. — 27. **domini,** the *owners* of adjoining lands. — 28. **bina,** here = *duo*. A. 95, *d*; G. 95, Rem. 3; H. 174, 2, 4. — 31. **minuit,** *chops up*. — 32. **ramos,** stakes to serve as a support for the pile, which he is building up. Ry. — 33. **inritat,** *excites, coaxes*. — 34. **canistra,** large, flat, open baskets of wicker-work without handles, carried on the head, used to hold the articles employed in sacrificing. See Rh. *s. v.* — 36. **incisos favos,** *the honey-combs already cut across*. Py. — 37. **libantur . . . flammis,** *a portion of each is thrown upon the flames*. Py. — 38. **candida,** *dressed in white*. **linguis favet,** *observe a solemn silence*.

43–62. The song of the people in honor of Terminus. — 44. **litigiosus,** *the subject of lawsuits*. See Lex., *s. v.* II, B. — 45. **ambitio,** *partiality*. See Lex., *s. v.* II, A. — 47. **Thyreatida terram.** Thyre was a territory common to the Argives and Spartans, and the subject of the well-known contest between three hundred champions on each side, described in Herodotus, I, 82. — 49. **Othryades** was the Spartan champion, who alone survived on his side and raised a trophy on the spot from the spoils of the enemy, on which he wrote his name in blood as conqueror, and was therefore *read on the piled arms*. The two surviving Argives ran off to announce the supposed victory of their countrymen, while Othryades afterwards killed himself on the spot. — 50. **quantum sanguinis,** sc.

because the battle was renewed between the two nations, in consequence of his claiming the victory. — 51. **nova . . . dedit.** When the temple of Jupiter Capitolinus was to be built, the older shrines and altars on the site were cleared away. — 53. An old stone, a long forgotten *Terminus*, was dug up (**inventus**) and allowed to remain in the new temple. Py. Ky. takes **in aede** as an adjunct of **inventus,** *found in the place selected for its site.* — 57. **post illud,** i.e. after resisting Jupiter so effectually, there is no reason why you should give way to the encroachments of men and allow yourself to be moved for the gratification of unjust cupidity. Ky. **levitas,** *movableness.* See Lex., *s. v.* I, B. — 62. **tuus suus,** the reading of most Mss., and retained by Merkel. Py. and Ky. reverse this order, Hm. reads *tuus tuus*, and Ry. *Meus tuus*. Py. doubts the Latinity of **suus,** unless it signify *its own property.* — 64. **Dardanio duci,** i.e. Aeneas. **regna,** in apposition with **Laurentes agros.** — 65. **illa,** sc. *via.* — 66. **sextus . . . lapis,** the traditional boundary of the ancient *Ager Romanus.* — 68. **orbis,** *the earth.* **est idem,** sc. *now.*

VIII.

THE Floralia, the festival in honor of *Flora*, an Italian deity, the goddess of gardens, blossoms, and flowers; which extended from April 28th to May 1st inclusive.

1. **ludis iocosis.** Originally a festival of the country-people, the *Floralia* was afterwards introduced into Rome (B.C. 238) and other cities, where, besides the feasting and merriment, there were theatrical and mimic representations, which gradually assumed a more dissolute character; while the country-people continued to celebrate it in the old and merry but innocent manner. See Dict. Antiqq., *s. v.* — 2. **partes tuas,** *the portion of my work which belongs to you.* Ry. **mense priore.** Cf. Bk. IV, 943:

> " Cum Phrygis Assaraci Tithonia fratre relicto
> Sustulit immenso ter iubar orbe suum,
> Mille venit variis florum dea nexa coronis,
> Scena ioci morem liberioris habet,
> Exit et in Maias sacrum Florale kalendas.
> Tunc repetam: nunc me grandius urget opus."

— 5. **mensum.** For the form see A. 59; H. 62, V, footnote 3. — 6. **ille vel ille.** So Ky., Py., and Hm. *ille vel iste* is preferred by Pr. and Ry. Both readings are found in the Mss. — 7. **Circus,** sc. *Maximus,* i.e. *the Ludi Circenses,* which were exhibited during the *Floralia.* Ky.

hunc, sc. *mensem*. **exit**, *extends*. **clamata palma**, *the meed of praise, proclaimed with shouts;* **palma** being used here in a figurative sense, probably. — 8. **cum . . . munere**, *with the exhibition in the Circus*. Hm. **eat**, *pass on*, sc. *in hunc mensem*. So Pr. and Hm. — 10. **auctor**, *interpreter*. — 13. **Chloris . . . sono**, a false etymology, of course. See Lex., *s. Chloris*. — 15. **campi felicis**, *the isles of the blest*, described by Hesiod as the happy abode of the champions of the heroic age. Ry. Py. remarks: "These (isles of the blest) were not wholly imaginary, but they so called the beautiful group of the Canary islands, which had early become known to the Greeks by hearsay from Phenician navigators." — 16. **rem . . . viris**, *the lot of the blessed heroes once was cast*. — 17. **forma**, *beauty*, as often. — 19. **abibam**, *tried to escape*. A. 277, *c*; G. 224; H. 469, 1. — 21. **ius omne**, *full precedent and authority*. Pr. — 22. **praemia** = *praedam*, i.e. Orithyia, the daughter of Erectheus. — 23. **nomina**. Ovid often uses the plural of nouns for the singular. — 24. **in toro**, i.e. *in the matter of my marriage*. See Lex., *s. Torus*, IV, B. — 25. **Vere semper**. Cf. Lucretius, V, 153, *et seqq*. **Semper . . . annus**, "*For me each season blooms with beauty*." — 26. **arbor**, used collectively, as is **flore**, v. 29. Various horticultural productions — as fruit and flowers — as well as the different species of grain, are, in Latin, named in the singular, when it is intended to designate the whole kind, or an indefinite quantity. M. 50, Obs. 2. — 27. **dotalibus**, the epithet applied to anything a wife brings to her husband as a marriage portion. — 31. **digestos**, sc. *in horto*. See III, 1, note. — 35. **Horae**, *the goddesses of the seasons*. See Lex., *s. v.* III. — 41. **Therapnaeo**. Therapne, a town on the Eurotas, in Laconia, was the birthplace of *Hyacinthus*, from whose blood sprung a flower having words of lamentation inscribed on its petals. For the story see *Metamorph.*, X, 162, *et seqq*. **florem**, the *hyacinthus* of the ancients, not our hyacinth, but the "Martagon" or "Turks-cap" lily, the petals of which are pencilled (**scripta**) with small black strokes. Py. — 44. **alter et alter**, i.e. because you and your shadow were not different persons. See *Metamorph.*, III, 407, *et seqq*. — 45. **Attin**, changed into a pine. *Metamorph.*, X, 103; according to another legend, into a violet. **Cinyra creatum**, sc. Adonis, changed into an anemone. *Met.*, X, 734. — 46. **de quorum**, etc. Respecting the order of the words see M. 474.

47. **in . . . tantum coronis esse**, *is concerned with fragile garlands only*. Hm. **coronis**, i.e. the flowers of which garlands were made. — 48. **arva**, i.e. the produce of the fields. — 51. **floruerint**, the emphatic word. **nitidissimus**, *shining* with oil. — 52. **proventum**, so several of the best Mss., followed by Ry., Pr., and Merkel. *poma quoque eventum* (*the outcome*), is preferred by Py. and Hm. **temporis huius**, i.e.

derived from the flowering season or dependent on it. Pr. — 54. **advena,** *foreign.* — 55. **Vina florent.** *Flos vini* was a technical term for the light scum or "crust" (**nebulae**) which collected on the surface of new wine. — 59. **idem facimus,** *bloom in like manner.* Hm. But Gierig, Py., and Pr. explain: *Meum quoque munus est.* Flora claims the vigor of mind and body in youth as the result of her beneficence and power. Pr.

IX.

To his wife Marcia. Written at Tomi, in exile.

1. **Clario poetae,** sc. Antimachus of Claros (a small town in Ionia, near Colophon), the husband of Lyde. He sought consolation for her death in the composition of an elegy called Lyde, which was very celebrated in antiquity. See Dict. Biog. — 2. **Coo suo,** i.e. Philetas of Cos, her lover. — 4. **meliore,** *more affectionate.* — 7. His wife, though not permitted to accompany him, continued faithful to her husband during his long exile, and protected his property from the rapacity of his enemies. — 12. **sub nulla positum humo,** i.e. *unburied.* — 13. **rebus acerbis,** *my grievous calamity.* — 14. **in bona venturus fuit,** *would have seized my estate.* See A. 308, *b*; G. 599, Rem. 3; H. 5-11, 2. — 20. **Laodamia.** See I, Introduction to the notes. — 21. **Maeonium vatem,** i.e. Homer. **sortita fuisses,** sc. to celebrate your worth in song. — 24. **cum nova luce,** sc. *of life,* i.e. you were born virtuous and noble. — 25. **femina princeps,** sc. Livia, the wife of Augustus, a personal friend of Marcia. — 27. **assuetudine,** *intimate association.*

NOTES TO LUCAN.

INTRODUCTION.

M. ANNAEUS LUCANUS was born in the reign of Caligula, in A.D. 39, at Corduba, one of the oldest Roman colonies in *Hispania Baetica*, surnamed *Patricia* on account of the large number of patricians among the original colonists, from the advantages of its location a flourishing commercial city, and generally regarded as the capital of the province.

"The great Iberian peninsula," is the assertion of Merivale in his History of the Empire, "was more thoroughly Romanized than any other part of the dominions of the republic"; and for a long period in the first century of our era most of the eminent men in literature were natives of that country, so that the epoch has been called that of the "Spanish latinity."

To this distinction the family of which Lucan was a member in no small degree contributed. He was the son of a wealthy knight, L. Annaeus Mela, and Acilia, a Spanish lady of high birth, and thus a grandson of M. Annaeus Seneca, the noted rhetorician and a nephew of L. Annaeus Seneca, the philosopher.

Taken to Rome at an early age, in the reign of Claudius, and placed under the care of his uncle, he became an intimate friend of Persius the satirist, and with him attended the lectures of the Stoic Cornutus; but was especially devoted to the study of rhetoric, and with such success as to be entitled ultimately to a place among the foremost of his countrymen in the exercise of that art. De Quincey remarks: "In the literature of Rome it is that we find the true El Dorado of rhetoric, as we might expect from the sinewy compactness of the language. The two Plinys, Lucan, Petronius Arbiter, Quintilian, but above all the Senecas have left a body of rhetorical composition such as no modern nation has rivalled."

By his uncle, Lucan was introduced to the acquaintance of Nero, a youth of about the same age with himself, and they were com-

panions and fellow-students during the years of Seneca's tutorship of the young prince, and on familiar terms for a considerable part of Nero's own reign.

Whether the stories which have been handed down of their rivalry in poetic exercises are true or not, it was a fact that Nero after a time became jealous of Lucan's brilliant talents and popularity as a writer and declaimer of verse, and forbade his continuing to give public recitations of his poetry, thus forcing him to a retirement favorable to the further cultivation of his poetic genius.

Influenced, perhaps, partly by a feeling of personal resentment, and partly by a love of the old republican liberty which the teachings of Cornutus had nurtured within him, Lucan became a party to the plot of Calpurnius Piso against the emperor's life, was betrayed with his fellow-conspirators, and was compelled to die, in A.D. 65, at the age of twenty-six.

He has been charged with the unnatural and atrocious meanness of falsely accusing his mother (with others) of participating in the conspiracy, in the hope of thereby saving his own life; and this charge has been accepted as true by many modern writers. But Merivale remarks respecting it: "Such charges, it must be remembered, are commonly made by unscrupulous governments to disgrace a commiserated victim." And another writer (*London Quart. Rev.*, 1869) observes: "Contemporary history is generally little better than a compilation of anecdotes. Such a story may easily have been invented by a party whose conscience was haunted with the charge of matricide against its patron Nero. Nor is it unlikely that it was suggested by the real fact of the mother's influence over her son; by the conviction that it was through his connection by her with the ancient aristocracy that he was seduced from the views which properly belonged to his position and his paternal ancestors."

Upon the purity of Lucan's private life no imputation has ever been cast. Respecting this Merivale's words are: "By literature and possibly by domestic interests Lucan seems to have been saved from the contagion around him. No Roman poet dwells with such warmth as he on the sentiment of conjugal affection; which may be taken as a tribute perhaps to the merits of a consort worthy of his genius."

The PHARSALIA (entitled in the Mss., *De Bello Civili*), Lucan's *only extant* production, is an epic poem of about 8000 lines, in ten

Books, on the civil war between Caesar and Pompey, which follows in the main the historical order of events. Only the first three Books were published by the author himself, and the tenth was left incomplete at his death.

The first four Books extend from the opening of the war to the decisive campaign in Greece, and, after specifying the causes of the war, contain in the first two books an account of Caesar's passage of the Rubicon, and pursuit of Pompey and his partisans through Italy to Brundusium, and in the third and fourth the story of the siege of Massilia and the campaign in Spain.

Of the next four Books, the fifth and sixth are chiefly occupied with the siege of Dyrrhachium, the manœuvres of the two hostile armies in Epirus and Thessaly, and the seventh and eighth with the battle of Pharsalus, and the flight and death of Pompey.

In the last two books are narrated the movements of the remnants of Pompey's forces under Scipio and Cato to Africa and in that country, and the voyage of Caesar to Egypt, his experience of siege in Alexandria, his capture of Pharos, and the continuance of the war.

The character of this poem is fairly discussed and its chief defects pointed out and commented upon by Merivale and Cruttwell.

The former (Chap. LIV) touches upon Lucan's partisanship of the Senate rather than of the people, his affectation of encyclopædic knowledge, his ever-recurring pictures of physical suffering, and his vague and uncertain views of philosophy; yet adds: "The reality of the future life as a state of retribution is strongly set forth in many passages. The poem, considering the atmosphere of voluptuousness in which he moved, is singularly free from all indelicacy of thought and language, and its purity is equal to that of the Aeneid. Lucan's moral perceptions are a very fair reflection of the teaching of his masters the Stoics."

Cruttwell specifies among the worst faults of the *Pharsalia*, the unfitness of the theme for epic treatment, its lack of unity, the author's tirades on commonplace themes, his skeptical tone, his love for the ghastly and the revolting, his habitual exaggeration, and the total deficiency of his poetical art in variety. This critic, however, also remarks:

"Poetry of the first order the *Pharsalia* certainly is not, but those who will forgive artistic defects for energy of thought and strength of feeling must always

retain a strong admiration for its noble imperfections. In description Lucan is excellent both in action and still life, but more in brilliancy of detail than in broad effects. He has a true opinion of the importance of the Civil War, which he judges to be the final crisis of Rome's history and its issues fraught with superhuman grandeur. In splendid extravagance of expression no Latin author comes near him. Some of his lines embody a condensed trenchant vigor which has made them proverbs. Phrases like *Trahimur sub nomine pacis*, — *Momentumque fuit mutatus Curio rerum*, recall the pen of Tacitus. Others are finer still. Caesar's energy is rivalled by the line — *Nil actum credens dum quid superesset agendum.* The duty of securing liberty, even at the cost of blood, was never more finely expressed than by the noble words: *Ignoratque datos ne quisquam serviat enses.* Curio's treachery is pilloried in the epigram, *Emere omnes, hic vendidit Urbem.* The mingled cowardice and folly of servile obedience is nobly expressed by his reproach to the people: *Usque adeone times, quem tu facis ipse timendum.*

"Instead of the inextricable harmonies of Virgil's cadence, we have a succession of rich, forcible, and polished monotonous lines, rushing on without a thought of change until the period closes. The same caesuras recur again and again, and the only merit of his rhythm is its undeniable originality."

"The *Pharsalia* is defaced with great faults and blemishes. It is disfigured by commonplace maxims, pompous diction, an affectation of learning, and a rhetorical exuberance, which outstripped its subjects. But at the same time it possesses peculiar beauties. Its subject is a noble one and full of historic interest, and is treated with spirit, brilliance, and animation. Its arrangement is that of annals, and therefore it wants the unity of an epic poem; it has not the connectedness of history, because the poet naturally selected only the most striking and romantic incidents, and yet notwithstanding these defects in the plan, the historical pictures themselves are beautifully drawn. The characters of Caesar and Pompey, for example, are masterpieces. Our admiration of Lucan is called forth, not by considering his poem as an epic, but for the sake of isolated scenes, such as the naval victory off Marseilles; splendid descriptions, such as that of the cruelties of Marius and Sulla; felicitous comparisons, that for example of Pompey to an aged oak, and the epigrammatic terseness which gives force as well as beauty to his sayings." — BROWNE.

"The brief and pregnant criticism of Quintilian — *Lucanus ardens et concitatus et sententiis clarissimus et magis oratoribus quam poetis imitandus* (10, I, 90) — suggests at once the chief merits and defects of Lucan as a poet. The latter may be said to belong as much to the age as to the author. The same predominance of declamation, the same over-fondness for minute and often painful description, the same want of real, with exuberance of spasmodic, feeling, the same parade of erudition and moralizing sententiousness, that were noticed in the plays of Seneca, pervade the Epic of Lucan. On the other hand, the vigor and originality, the boldness and fertility of his genius, stamp him as a man of great powers and claim for him a very high rank among the poets of the Silver Age. Fine delineation of character, noble sentiments

happily expressed, speeches full of passion and thought, are scattered throughout the *Pharsalia*. Nor was his influence unfelt upon the literature of his country. His elaborate descriptions added to the vocabulary of Latin poetry. His intellectual self-confidence and independence of the traditional language of verse afforded him no scruples in the creation of novel constructions, and in the adoption of prosaic though significant phrases, occasionally reminding us of the manner of Tacitus. His versification resembles that of Ovid rather than Virgil, though vastly inferior to either." — PINDER.

BOOK I.

Vs. 1–182. The Introduction:

1–7. The announcement of the subject; 8–32. The character of the war; 3–45. The address to Nero.

1. **per campos,** i.e. *in campis*. Cf. II, 90. **Emathios,** *Thessalian*. Though a part of Macedonia, the name was loosely applied by the poets to Thessaly. They also often confounded the battle-fields of Pharsalus and Philippi. **plus quam civilia,** because it was not only between citizens but relatives, and because Caesar seemed to be making war against the Roman empire and people; perhaps also because foreign nations were involved in it. — 2. **ius,** frequently used by Lucan and others for *summa potestas, imperium*. **sceleri,** *audacity* in undertaking the civil war, then the war itself, finally Caesar who waged the war. We. — 3. **viscera,** *vitals*. — 4. **regni,** *tyranny*, i.e. the so-called triumvirate of Caesar, Pompey, and Crassus. — 5. **certatum,** *a conflict*, here a substantive for *quod certatum est*. Cf. v. 70, *negatum;* 462, *ignarum*. See M. 424, *c*. — 6. **in ... nefas,** doomed to end in general guilt. H. — 7. **pares,** *matched* in fight. The standards and weapons peculiar to a Roman army were found on both sides.

9. **invisis,** i.e. *infestis*, as in v. 488; II, 227; IV, 788. — 10. **Babylon,** used loosely for *the Parthians*. **trophaeis,** i.e. the standards of Crassus, slain by the Parthians, B.C. 51. — 11. **erraret,** sc. because unburied. — 12. **nullos ... triumphos,** because no triumph was allowed for a victory in civil war. — 15. **unde,** etc., periphrasis for the four quarters of the heavens and the earth. **Titan,** *the sun-god*. **nox ... condit,** i.e. the west, because the stars disappear in the west last. — 16. **flagrantibus horis** = *aestate*. — 19. **barbarus Araxes,** i.e. the savage tribes on the river Araxes in Armenia. — 20. **iacet ... Nilo,** "*lies privy to the sources of the Nile*." — 23. **nondum hostis,** "*never yet hast thou* felt the want

of a foe." — 24. The force of **quod,** which here announces the subject of remark, extends to the end of v. 29. See A. 333, *a*; G. 525, Rem. 2; H. 516, 2, note. — 29. **poscentibus,** *that call for them.* — 31. **erit,** i.e. will be found to have been, by one hereafter inquiring. **nulli ferro,** sc. of a foreign enemy. **penitus,** i.e. so as to destroy the life and liberty of the republic. **discindere,** sc. *corpus Romani imperii.* — 34. **magno,** ablative of price. — 37. **iam querimur,** *we complain no more.* H. — 38. **hac mercede,** sc. the elevation of Nero to the throne. — 39. **saturentur sanguine,** sc. at the battle of Thapsus in Africa, between Caesar and the partisans of Pompey. — 40. **ultima.** The battle of Munda in Spain (B.C. 45) was the last one of the civil war. — 41. **Perusina fames,** refers to the siege of L. Antonius in Perusia, by Octavian, B.C. 41. **Mutinae,** the city in which Decimus Brutus was besieged by Antony, B.C. 43, and in the battles near which the consuls Hirtius and Pansa were killed. — 42. **fatis,** *destined events.* — 43. **Leucas,** an island off Acarnania, loosely put for Actium. **servilia bella,** the war with Sextus Pompey in Sicily (B.C. 42–36), who filled up his army with slaves. — 45. **tibi,** emphatic.

Vs. 46–76. General causes of the civil war; 77–107. Particular causes; 108–136. Comparison between Caesar and Pompey; 137–161. Corruption of the times; 162–206. Caesar's passage of the Rubicon.

46. **rerum,** *events.* — 49. **Invida . . . series** specifies the *first* cause. **summis . . . stare diu,** *the doom of all that is highest to speedy fall.* H. Cf. v. 5. — 51. **nec . . . ferens** = *et . . . non ferens.* Cf. Hor. *Epod.* XVI, 2: *suis et ipsa Roma viribus ruit;* Livy, *Pref.* 4: *ut iam magnitudine laboret sua.* — 52. **saecula . . . mundi,** i.e. the universe which has lasted so many ages. **coegerit,** *brought to an end.* — 53. **mixtis,** hypallage for *mixta.* Cf. Virg. *Ecl.* X, 55: *interea mixtis lustrabo Maenala nymphis.* — 56. **excutietque,** *and will not repel.* The force of the negative particle in **nolet** is carried on to the second clause. Cf. Bk. IX, v. 59. **contraria,** i.e. will not follow the sun in the appointed and usual course through the Zodiac. Var. — 57. **obliquum orbem,** sc. the Zodiac. — 59. **divulsi,** proleptic. See H. 440, 2. **foedera.** See Lex., *s. v.* II, B. — 60. **In se ruunt,** *work their own ruin.* H. — 61. **gentibus ullis,** i.e. any foreign nations. So also in v. 72. — 62. **commodat invidiam suam,** *lend the weapons of her envy.* H. — 63. **Tu caussa,** etc., specifies the *second* cause. — 65. **turbam,** sc. the members of the first Triumvirate. Cf. Ovid, *Fasti,* II, 716: *credula turba,* i.e. Titus and Aruns; V, 108: *turbae idem,* i.e. two of the Muses. **missi,** i.e. safely *entrusted.* — 66. **male,** i.e. *for evil.* — 67. **miscere,** *to combine.* **orbem,** sc. *terrarum.* — 68. **in medio,** *in common tenure.* Wr.; *as a prize to be fought for.* We. **levabit,** *shall uphold.* — 69. **volvent,** i.e. *keep* the sun *rolling in his course.* — 70. **to-**

tidem, *as many*, i.e. *six signs* of the Zodiac. — 73. **credite,** i.e. It is not necessary to rely upon the experience of. **fatorum,** *ruin.* — 76. **commisit.** See Lex., *s. v.* I, B; and cf. Juv. I, 162: *securus licet Aenean Rutulumque ferocem committas.*

77. The *third* cause — the death of Crassus. **Temporis,** either a rare use of the genitive to denote duration of time: *The jarring concord endured for a short space;* or *the short-lived concord endured, but 'twas a jarring concord;* **discors** being taken as part of the predicate. H. — 80. **Isthmos,** sc. of Corinth. — 81. **conferre,** sc. *mare;* with **fretum,** *to join its waters;* i.e. the Corinthian and Saronic gulfs. Cf. II, 578. — 82. **Ionium . . . mare,** *will dash the Ionian Sea against the Aegean.* — 83. **dirimens,** concisely, for a relative clause. — 85. **Parthica damna,** *the disasters in Parthia.* H. **solverunt,** *let loose.* — 87. **Arsacidae,** vocative case. — 90. **cepit,** *could not contain.* The *fourth* cause, the death of Julia the daughter of Caesar and wife of Pompey, who died B.C. 54. **pignora** may refer to her child who died a few days before its mother, but more probably to the marriage connection itself. We. — 91. **tedas,** the *marriage torches.* Cf. Ovid, VI, 25–30. **ferales,** perhaps because she died so soon. — 93. Notice the mixed condition, **Quodsi dedissent** followed by **poteras.** See A. 308, *b*; G. 599, 3; H. 511, 1. — 98. **fides,** *mutual confidence,* one of Lucan's favorite abstract terms used in various senses. Pr.

99. **Stimulos . . . virtus,** the *fifth* cause — the rival genius and temper of the leaders. Pr. — 100. **nova facta,** i.e. Caesar's recent victories. **triumphos,** sc. *yours.* — 101. **piratica laurea,** alludes to the subjugation of the Cilician pirates by Pompey, B.C. 67. — 102. **te,** sc. O Caesar. **iam,** here, perhaps, not with the temporal force of *long since,* but used to mark the transition to a different subject; but in v. 104, = *any longer.* Pr. — 105. **Quis** = *Uter,* a use very rare until after the Augustan age. But cf. Virg. *Aen.,* XII, 719 and 727. **induit,** the indicative in an indirect question, also rare in the classic poets. See M. 556, Obs. 3. — 106. **scire nefas,** i.e. "It is not permitted for man to know or to decide a case, when such judges as the gods and Cato took opposite sides." Pr. **quisque** = *uterque.* — 107. **sed victa Catoni,** sc. as adhering to Pompey after his defeat. — 108. **pares,** *equally matched.* — 111. **multa,** i.e. public spectacles, games, and largesses. **dare,** historical infinitive. A. 275; G. 650; H. 536, 1. — 112. **sui theatri,** the first stone theatre in Rome, which Pompey had built B.C. 55. — 113. **novas,** i.e. regain his strength *afresh.* **que** = *but.* See M. 433, Obs. 2: If a negative proposition is followed by an affirmative, in which the same thought is expressed or continued, *que, et,* or *ac* is employed in Latin, when in English we use *but.* — 114. **Stat,** sc. Pompey. **magni**

nominis, sc. his title *Magnus.* **umbra,** sc. *quod iam desiit esse, ut libertatis umbra.* We. — 117. **radicibus,** ablative. — 118. **nudos,** *leafless.* — 121. **robore,** *trunk.* — 122. **tantum,** Pr. takes as an adverb: *only;* We. and H. as = *so great,* sc. as that of Pompey. — 124. **stare loco,** *to remain idle.* For the construction see A. 273, *d.*; G. 429, 4; H. 533, II, 3, note 2; and for that of *vincere,* Roby, 1360; G. 429, 3; H. 533, II, 3, note 3. — 126. **ferre** and **parcere,** historical infinitives. **temerando . . . ferro,** *shrunk from dyeing the sword in blood.* Pr. — 127. **urgere,** *followed up.* See Lex., *s. v.* II, B. — 128. **impellens,** *overthrowing and removing.* — 130. **Qualiter,** i.e. *ita viam ruina faciebat qualiter,* a form first used by Ovid. Pr. **expressum ventis,** *forced out by the winds.* The Stoics thought the lightning was caused by the winds driving the clouds against each other. Pr. — 132. **rupit diem,** *has riven the sky; dies* in Lucan being often put for the air. Pr. — 133. **obliqua . . . flamma,** *blinding their eyes with its forked flame.* — 134. **sua templa,** i.e. the clouds. On the meaning of **templa** see Lucretius, II, 8, note. — 135, **cadens,** sc. *in terram et inde* **revertens.**

137. **caussae suberant,** *were the hidden motives.* **sed publica . . . semina,** etc., the *sixth* cause, the demoralization of Roman society through avarice and luxury, promoted by foreign conquest. **publica,** emphatic, *in the state,* and contrasted with both **ducibus** and **suberant.** Pr. — 143. **cultus,** rich and splendid garments of silk and other costly material, worn by women. **gestare nuribus,** for *gestari a nuribus;* **nuribus** is a dative depending on **decoros,** and the infinitive is used epexegetically. See Lex., *s. Nurus.* — 144. **fecunda,** i.e. *quae viros fortes procreavit.* We. — 146. **quo perit,** i.e. *luxus, vitiorum materia.* **longos . . . fines,** i.e. unite wide farms that hitherto had been separate. **longos** may be proleptic = so as to make extensive farms. Pr. **iungere,** historical infinitive. — 149. **ignotis,** sc. to the owners, because their estates were so large. So We. But Pr. takes it with **colonis** to mean *foreign peasants,* imported slaves. — 151. **quem . . . armis,** *for whom its own freedom would suffice.* H. — 153. **vile,** predicate, sc. *putabatur; the crime to which poverty had incited, was held as nothing.* — 154. **plus . . . sua,** *to have proved more powerful than one's own country.* — 155. **coactae,** *carried through by force.* H. — 156. **cum consulibus . . . tribuni,** *tribunes,* the champions of the people, now *conspiring with the consuls to overthrow the rights* of the people. — 157. **rapti fasces,** i.e. *consulatus acquisitus.* We. **sector ipse,** *itself the seller,* i.e. without employing any agent or broker. See Lex., *s. Sector,* II, B. — 158. **ambitus,** the soliciting of office by unlawful means, especially by bribery, while *ambitio* meant a canvassing by just and lawful means. — 159. **annua certamina**

Campo, i.e. the yearly elections in the Campus Martius. — 160. **in tempora,** either *greedily looking for the times of payment,* i.e. the Kalends, etc. (Cf. Hor. *Ep.* II, 69, *Sat.* I, iii, 87); or money lent at usurious interest *for stated periods;* or possibly *as times went on.* — 161. **fides,** *credit.*

162. **Iam,** *Already.* — 167. **turrigero,** i.e. representing the towers of the city walls. — 171. **huc usque** = *hactenus,* i.e. *you may go no further.* — 173. **languor,** *faintheartedness, irresolution.* H. — 176. **secreta,** *the mysteries* or festival of the *Quirinalia* on the 17th of February, in honor of Romulus. **rapti,** sc. *in coelum.* — 178. **summi . . . instar.** The *Dea Roma* was the personification or genius of the city of Rome, represented as clad in a long robe, and with a helmet, in a sitting posture, worshipped from early times, but without any temple dedicated to her until the reign of Augustus. — 182. **hostem,** antithetic to **cives,** v. 171. — 184. **squalentibus,** *untilled.* — 189. **levis,** *agile,* or *light armed.* — 191. **per ferrum,** i.e. *through the opposing spears.* H. **exit,** sc. *in venatorem.* — 193. **puniceus.** The Rubicon was supposed to have derived its name from the *redness* of the gravel in its bed. — 196. **Tum . . . hiems,** Caesar crossed the Rubicon near the end of January. — 197. **tertia Cynthia,** is the third night from the new moon, which very generally brings rain. Hence the moon portending rain is called **gravida.** The sense is: it had now rained three nights. We. — 198. **Alpes,** i.e. the snow on the *mountains.* See Lex., *s. v.* IV. — 200. **excepturas aquas,** *to break the force of the waters.* **molli vado,** *with easy passage.* — 204. **temerata iura,** *my rights violated,* etc., by Pompey and the Senatorial party. — 206. **iudice,** *as our umpire.*

BOOK III.

Vs. 1–11: The siege of Massilia. 12–65: Description of a sacred grove near the city, and its destruction.

1. **satis,** i.e. *valde et apprime,* an adjunct of **memorandum.** — 2. **non impulsa,** i.e. *non prior lacessita statim bello a Caesare,* sc. before they had received ambassadors and decided not to admit Caesar's forces within their walls. We. — 3. **flagrantis in omnia,** i.e. as if threatening the whole world. We. — 4. **raptis,** sc. with the greatest celerity. — 5. **mora,** i.e. *longa obsidione.* **Quantum,** *Of how great importance.* — 7. **hos dies,** sc. of the siege. — 10. **suspendant,** i.e. *fulciant.* — 11. The subject of **arctet** is *robur,* i.e. *the material.* **cedat turribus,** i.e. be broken down by the towers brought up to the walls upon it.

12. **violatus,** *profaned by axe.* — 13. **obscurum . . . ramis,** *within its interlacing boughs enclosing a darkened atmosphere.* Pr. **ramis** an adjunct of **cingens.** — 14. **alte . . . solibus,** lit. *the rays of the sun repelled high up,* i.e. by the height and thickness of the foliage. Pr. — 16. **barbara ritu,** sc. because of their human sacrifices. — 17. **arae,** the base or pedestal of the altar. — 19. **superos . . . vetustas,** *an age reverencing the gods,* i.e. *religious antiquity.* — 22. On the force of **que** see Book I, v. 56. — 23. **fulgura,** sc. *incubuere.* **praebentibus,** equivalent to a concessive clause. — 24. **suus,** *peculiar to itself,* not disturbed by the winds. We. **horror,** *stiffness,* inflexibility, as of hair or bristles. We.; *shivering.* Pr. — 27. **situs,** *mould.* See Lex., *s. v.* III, 1. **putri robore,** *of the crumbling images.* Pr. — 28. **attonitos,** sc. *accolas.* We. takes **non** as an adjunct of **metuunt** and **vulgatis** as = *vulgo consuetis;* Pr. takes **non vulgatis** together, *unusual.* — 30. **nosse** used substantively and the subject of the sentence. **Iam fama,** etc. Another cause for their fears was *the tales told* of the place. — 32. **procumbentes . . . consurgere,** *when cut down grew up a second time.* We. Pr. understands **procumbentes,** *falling of themselves.* — 33. **non ardentis,** i.e. *not consumed.* We. — 35. **illum,** sc. *lucum.* **Non cultu propiore frequentant,** i.e. *non intrant, non accedant propius ad deos illos venerandos.* We. — 36. **cessere,** sc. *lucum.*

39. **iubet,** sc. Caesar. — 40. **operi,** *the siege-works.* — 44. **redituras,** i.e. *recisuras.* — 45. **torpore,** sc. caused by fear. — 50. **me,** emphatic. — 52. **expensa,** *weighing Caesar's anger against that of the gods.* Pr. — 54. **Dodones,** the Greek genitive. We. Pr. following some of the Mss. has the adjective *Dodonis,* i.e. the oaks consecrated to Dodonean Jupiter. Cf. VI, 427. **fluctibus . . . alnus,** It was much used in shipbuilding. — 55. **cupressus,** on account of its rareness and costliness only planted at the graves of the wealthy. Cf. Hor. *O.* II, xiv, 23. — 56. **comas.** Cf. *Catull.* III, 11. — 57. **robore denso,** ablative absolute, *so thick were the trees.* Pr. — 58. **cadens,** i.e. *quominus caderet.* Pr. — 61. **fortuna,** here *success; because they are successful,* many wicked are preserved. — 64. **ferunt,** sc. *ligna ad aggerem.* **soli . . . aratro,** *of the field unturned by the plough.* We. — 65. **annum,** *the produce of the year.* See Lex., *s. v.* II, B.

BOOK IV.

THE friendly feeling between the soldiers of the camps of Caesar and Pompey in the campaign in Spain. Cf. Caesar, *De Bello Civili*, I, 74.

1. **Dixit,** sc. Caesar. — 3. **spatio,** sc. *interposito.* **languentia,** i.e. *quod fallebantur.* — 6. **deprensum,** i.e. they suddenly *discerned* how wicked the civil war was, which they were waging. **tenuere ora,** *refrained from crying out* to one another. We. — 12. **admonet . . . puerilibus,** i.e. *reducit ad memoriam, qualiter fuerunt similes in puerilibus studiis.* Wr. — 13. **nec Romanus,** etc., i.e. all in each camp recognized in the other some relative or friend. — 14. **rumpunt,** for *interrumpunt.* — 16. **pulsas,** sc. for grief because of the civil war. — 19. **quem,** sc. Caesar. — 21. **ferant,** sc. the standard-bearers. **iamiam,** *very soon,* the force of the particle strengthened by repetition. — 25. **orbis,** i.e. who dost embrace all the world and reign in it. We. Cf. Lucretius, I, 1, *et seqq.* **saecula nostra,** i.e. this very moment of truce between the Caesarians and Pompeians, which the poet conceives of as present. — 26. **venturi discrimen,** i.e. *periculum instantium malorum.* **latebrae,** i.e. ignorance that those against whom they were fighting were their relatives and friends. — 28. **numine sinistro,** ablative of characteristic, = *valde adversa.* — 31. **mensas,** *the feast.* See Lex., *s. v.* II, A. — 34. **fabula** = *confabulatio.* — 35. **qua,** i.e. *quam forti.* We. — 37. **negant,** *disagree.* **quod petebant,** to be taken with the following clause. — 39. **crevit,** *was aggravated.* **amore,** sc. just now exhibited to one another.

BOOK V.

CAESAR'S passage of the Adriatic from the coast of Epirus to Brundusium. The storm. His arrival in Italy. Cf. Mommsen, IV, 486.

1. **His vocibus,** i.e. the messages which the poet has just represented Caesar as sending to Antony who was at this time at Brundusium with a part of the army. — 2. **cessare,** sc. *Antonium.* — 5. **iussi,** sc. *to cross,* has a concessive force. — 6. **cessisse,** have turned out well. — 9. **in quorum . . . minor,** i.e. who on account of their humble condition sleep more soundly than great leaders. We. — 11. **tertia . . . secundos,** i.e. it

was the third hour of the second watch. The time from sunset to sunrise was divided into four *vigiliae*, each containing three *horae noctis*. — 16. **fallere posset**, sc. *ipse eos*. — 22. **phaselo**. See Catullus III, 1, note. — 23. **limina commovit**, *knocked at the door*. — 27. **aggere**, *foco quasi e cespite facto*. We. — 29. **pavit**, *nutrivit*. — 37. **laxa**, *enlarge*. — 39. **manibus**, sc. *opere faciendo*.

44. **Multa**, sc. *prognostica*. **nocturno**, i.e. *this night*. — 46. **Noton altera**, etc. The sun sent forth rays in different directions, so that on the one side it portended the South wind and on the other the North wind. For thus the scattered rays signify rains and wind according to Pliny. We. — 47. **diducta**, *divided*. — 48. **Orbe . . . medio**. The orb of the sun itself had a feeble light. — 50. **non gracili**, sc. but as it were blunted. Cf. Virg. *Georg.*, I, 433. — 51. **aut exesa**, i.e. *nec exesa, hollowed out*. **puros**, i.e. *non nube maculata*. — 52. **tenuata**, the opposite of *obtusa*. — 55. **ictus**, *the beating* of the waves. — 56. **incertus**, *restless*. — 57. **siccum**, sc. *litus*. Cf. Virg. *Georg.*, I, 361. — 58. **natanti**, *flying*. See Lex., *s. v.* I, B. 5. — 59. **spargens**, *eager to sprinkle*. **occupet**, *would anticipate*.

65. **quorum**, sc. *ventorum*. **lapsa sidera**, *meteors*. — 66. **dispersos traxere sulcos**, i.e. left traces of themselves in the air. We. — 68. **horror**, *roughness*, when the waves rise. — 69. **volumina**, *whirls, eddies*. — 71. **turbida . . . ventos**, the sea agitated by diverse blasts testifies that different winds threaten. Var. — 72. **rector trepidae ratis**, hypallage for *rector trepidus ratis*. — 78. **convertere**, *to reverse*. — 79. **litora**, sc. of Epirus. — 80. **ne sit . . . tellus**, *let not*, etc. — 83. **Italiam**, sc. *petere*. **coelo auctore** = *vento prohibente*. — 84. **me**, sc. *auctore*. **pete**, sc. *illam*. — 86. **de quo**, etc., sc. because Fortune generally anticipates his wishes. We. — 90. **Nec longa . . . mora**, i.e. *the winds will not rage a long time*. We. — 92. **ista ratis**, i.e. *quod nostra navis nunc iis vehitur*. We. **proxima litora**, sc. of Epirus. — 93. **Calabro portu**, i.e. Brundusium. — 94. **cum . . . dari**, i.e. as soon as you have entrusted the ship to the winds so that we cannot return. We. — 95. **tanta strage**, *in so furious a storm*. — 97. **quid praestet mihi**, i.e. *how much she favors me*. We. — 99. **super malum tulit**, i.e. wrapped around the mast. We. — 101. **ruunt** = *irruunt*. — 105. **Occurrit**, *rushes to meet it*, sc. from another quarter. — 108. **vada fecit**, almost laid bare the bottom of the sea. We.

113. **bellis**, i.e. to complete the war. — 117. **inimica arma**, sc. of Pompeius, who retreated, *through fear* of me. — 119. **iussa plebe**, i.e. compelled to elect me. Var. — 124. **privatum**, i.e. not yet a king (Grotius); after the manner of a private man, with a silent death. Var. — 128. **decimus** = *decimanus*, *immense*. — 129. **levat**, *raises up aloft*.

— 130. **aggere,** *the wave.* **pertulit,** sc. *in terram.* — 132. **Pariter,** *At the same time.* — 133. **recepit,** *regained.*

"One of the most effective scenes in the poem is Caesar's night voyage in a skiff over a stormy sea. The fisherman to whom he applies is unwilling to set sail. The night, he says, shows many threatening signs, and by way of deterring Caesar, he enumerates the entire list of prognostics to be found in Aratus, Hesiod, and Virgil, with great piquancy of touch, though without the least reference to the propriety of the situation." — CRUTTWELL.

BOOK VI.

ON the eve of the battle of Pharsalus, Sextus Pompey seeks an interview with a Thessalian enchantress Erichtho, and asks her to reveal to him the issue of the battle (vs. 423; 592). Complying with his request, she conveys to her cave the body of a soldier recently slain, by her incantations restores it to life, and commands that the soldier foretell the destinies of Pompey (*omina Pompeiana canat*, v. 716). His disclosure in obedience to her mandate.

1. **Addidit,** sc. Erichtho. **carmen,** *a magic formula*, or *incantation.* **umbram,** i.e. the soldier whose spirit now reanimated his body, and who is referred to in the next line under the term **cadaver.** — 3. **Parcarum.** Cf. Catull. XIII, 305–319; Tibull. III, 1, 2. — 4. **tacitae . . . ripae,** i.e. having but just entered the borders of the realms of the dead. **ripae,** sc. of the river Acheron. — 7. **impia arma,** sc. of the civil war between Caesar and Pompey. — 8. Cf. Tibull. II, 57–78. — 9. **diversi,** i.e. coming from a different region. We. — 12. **lustrales,** *making expiation*, devoting themselves to the gods of the dead as a sacrifice for the nation. — 13. **de te . . . querentem,** sc. because Caesar was crushing the patrician party. — 14. **Scipio,** sc. Africanus Minor. — 15. **sobolem,** L. Scipio, the father-in-law of Pompey. — 16. **non serviturі nepotis,** Cato Uticensis, who committed suicide rather than surrender to Caesar. — 18. **gaudentem,** sc. because he foresees that his descendant Brutus is to slay Caesar. — 20. **nudi.** The family of Cethegi seem to have kept up an old fashion of wearing their arms bare. Cf. II, 543: *exsertique manus vesana Cethegi*, where the reference is (as here) to the associate of Catiline; Hor. *A. P.* 50: *cinctutis Cethegis.* — 21. **Drusos.** The reference is to M. Livius Drusus, a tribune of the people in the time of the Gracchi. — 22. **legibus,** sc. *ferendis.* — 25. **poscit,** i.e. wish to take possession of. **possessor,** Pluto. — 26. **saxa asperat,** sc. to use as instruments of torture. —

28. **victori,** sc. Caesar. — 29. **iuvenis,** Sextus Pompey. — 30. **in parte serena,** i.e. the Elysian fields. — 32. **vitae,** sc. of Caesar. — 34. **parvis bustis,** i.e. a burial without imposing funeral rites. — 35. **Romanorum deorum,** i.e. victorious generals, who shall attain supreme power after you, but after death shall be placed under your feet, when you shall be in Elysium and they in Tartarus. We. — 36. **Nili unda,** not far from which the body of Pompey was buried. **Tybridis unda,** near which in the Campus Martius the body of Caesar was burnt. — 38. **Tu,** i.e. Sextus. — 40. **genitor,** *thy father.* **Siculis in arvis.** We. thinks there is a reference here to a part of the poem which Lucan did not live to write, in which, in imitation of the shade of Anchises predicting to Aeneas his destiny, Pompey was to appear to his son in his Sicilian campaign and reveal to him his destiny. — 43. **Europam ... timete,** i.e. no part of the world will be safe for you. — 44. **vestris triumphis,** *according to your triumphs.* Pompey had triumphed for his victory over the remnant of the Marian faction and its allies in Africa, over Sertorius in Spain, over Mithridates in Asia. He himself was to fall in a part of Africa, his son Cneius in Spain after the battle of Munda, and Sextus while a captive at Miletus in Asia. — 46. **tutius Emathia,** i.e. Though defeated at the battle of Pharsalus you will escape from Thessaly alive. **peregit,** sc. the soldier recalled to life. **fata,** the result of the war and the fate of Pompey.

BOOK IX.

1–35. The soul of Pompey ascends to the celestial regions, and looking down thence upon the earth imparts to Brutus and Cato a spirit of devotion to his cause. Cato conducts the remnant of Pompey's army to Corcyra.

1. **Pharia favilla,** *the ashes* of Pompey's body burned on the shore of Egypt. **manes,** *his spirit.* — 5. **niger aer,** *the atmosphere black* in comparison with the brightness of the ether and the stars. — 7. **ignea.** See Lex., *s. v.* II; and cf. Virg. *Aen.*, VI, 730: *Igneus est illis vigor.* — 8. **innocuos vita,** for a causal clause. We. **patientes,** capable of existing in the heat of the lowest part of the ether. — 9. **collegit in orbes,** *united with the* eternal *spheres.* We. Merivale refers to this "sublime canonization of Pompey," together with VI, 782, *seqq.* and VII, 816, *seqq.* as chief among the many passages in which Lucan "strongly sets forth the reality of the future life as a state of retribution." — 10. **Non illuc,** sc. *semper.* **auro positi,** *buried in gilded coffins,* i.e. great generals. — 14. **sui trunci,** *of his headless body.* — 17. **vindex,** *the avenger.* —

19. **Ille,** sc. Cato. **pendebant casus,** i.e. while the issue of the war was uncertain. — 21. **et,** *also,* sc. as well as Caesar. — 25. **excepit,** sc. *in tutelam suam,* to be supplied from **tutore.** — 29. **totae partes,** sc. of Pompey. — 32. **mille,** used indefinitely for a large number. The number of vessels was said to have been about three hundred. — 33. **fragmenta ruinae,** *the remains of the army.* — 35. **arctasse,** *covered,* sc. by their number.

109–140; 167–217.

CORNELIA, the wife of Pompey, after witnessing the burning of his body, sails to Cyprus, and thence to Africa to join Cato and Cneius Pompey. The announcement to them of Pompey's death. Cornelia performs funeral rites in his honor, and Cato pronounces a eulogy upon him.

1. **Sic ubi fata,** sc. Cornelia, whose words on beholding the funeral pile of her husband are contained in vs. 55–108. — 2. **puppis delituit,** sc. on the voyage from Egypt to Africa. — 6. **clamor,** sc. of the sailors in a storm. — 7. **contraria,** i.e. praying that the ship might sink. — 13. **Magnus,** i.e. Cneius Pompey, the eldest son. — 14. **fratrem,** i.e. Sextus Pompey, who was with their mother Cornelia. — 16. **Romana,** i.e. *res Romanas.* — 19. **audis,** i.e. *only hear.* — 20. **spectato genitore,** sc. when murdered. — 21. **dignoque,** i.e. *nec digno;* after the usage of Lucan. We. — 22. **rege impuro,** sc. Ptolemy, licentious and treacherous in his conduct. — 23. **hospitii superis,** *the gods* who preside over *hospitality.* — 24. **proavos,** sc. of Ptolemy, to whom Pompey had restored their kingdom (**donati regni**). — 26. **tantum,** i.e. *to perpetrate so base a deed.* — 27. **socerum,** i.e. Caesar. — 32. **sceleris . . . fidem,** a *proof* that Pompey had been killed.

35. **exemplo carens,** *beyond precedent.* — 38. **Cornelia,** "the only female character [in the Pharsalia] that calls for notice. She is drawn with breadth and sympathy, and bears all the traits of a great Roman matron." Cruttwell. — 40. **sociae terrae,** i.e. Africa, where Cato and Cn. Pompey were. — 42. **impressas auro,** i.e. which were ornamented with gold. We. — 43. **pictas,** sc. with palms; **togas,** worn by victorious generals in the triumphal processions which marched to the temple of Jupiter. See Book VI, 44, note. — 45. **Accipit . . . pietas,** *All the rest of the Romans (through their affection for their leader) follow her example.* — 48. **submittere,** lit. *to cause to spring up, to grow.* Cf. Lucretius, I, 8. — 49. **hibernas,** i.e. withered and worthless and hindering the germination of a new crop. — 53. **omne quod,** etc., i.e. **omne** *illud* **quod vul-**

gus audet *conferre* **convicia in** *deos et per quod* **obicit Pompeium diis, non pervenit,** etc. Wr. — 55. **veri,** an adjunct of **pleno.** — 56. **multo . . . iuris,** i.e. who, in comparison with the statesmen of the republic in its best days, exhibited less moderation in the exercise of the highest power. We. — 58. **cui,** sc. Cato. — 59. **solus privatus,** i.e. alone of the chiefs conducted himself as a private man, although the common people were ready to become subject to him. We. — 64. **intulit,** sc. into the state treasury. — 70. **Olim,** *Long ago.* — 72. **ficta,** sc. *fides.* — 73. **frons,** sc. *fortitudinis et audaciae virilitatisque.* We. — 74. **summa dies,** i.e. death; *non enim passus depositionem, sed simul imperium et vitam amisit.* Wr. — 75. **quaerendos,** i.e. which now that he was conquered ought to be welcomed by him. Wr. — 76. **regno,** emphatic, implying the humiliation of living in private life at the pleasure of his rival now a sovereign. We. however takes the verse as ironically said. — 77. **scire mori,** = *quaerere mortem.* Wr.; *mortem sibi consciscere.* Var. **sors prima,** *the best lot, the highest happiness.* — 79. **talem Iubam,** sc. as Ptolemy was to Pompey. **hosti,** sc. Caesar.

"There are two passages in Lucan which surpass in eloquence anything that I know in the Latin language. One is the character which Cato gives of Pompey: *Civis obit,* etc., — a pure gem of rhetoric without one flaw, and in my opinion not very far from historical truth. The other is the enumeration of Pompey's exploits, in the eighth Book (806–8):

"'Quod si tam sacro dignaris nomine saxum,
Adde actus tantos, monimentaque maxima rerum:
Adde truces Lepidi motus, Alpinaque bella,
Armaque Sertori, revocato consule, victa,
Et currus, quos egit eques: commercia tuta
Gentibus, et pavidos Cilicas maris. Adde subactam
Barbarium, gentesque vagas, et quidquid in Euro
Regnorum Boreaque iacet. Dic semper ab armis
Civilem repetisse togam: ter curribus actis
Contentum patriae multos donasse triumphos.
Quis capit haec tumulus?'

"The dream of Pompey in the seventh Book (vs. 7–44) is also a very noble piece of writing. I hardly know an instance in poetry of so great an effect produced by means so simple. There is something irresistibly pathetic in the lines:

"'Qualis erat populi facies clamorque faventis,
Olim quum iuvenis primique aetate triumphi
Post domitas gentes, quas torrens ambit Iberus,
Et quaecumque fugax Sertorius impulit arma,
Vespere pacato, pura venerabilis aeque
Quam currus ornante toga, plaudente senatu,
Sedit adhuc Romanus eques;'

and something unspeakably solemn in the sudden turn which follows:

"'Ne rumpite somnos,
Castrorum vigiles; nullas tuba verberet aures.
Crastina dira quies, et imagine moesta diurna
Undique funestas acies feret, undique bellum.'

"When I consider that Lucan died at twenty-six, I cannot help ranking him among the most extraordinary men that ever lived." — MACAULAY.

255–293.

CATO's speech to his soldiers, eager to give up the contest and return home. Its effect upon them.

1. **ducis,** sc. Cato. — 2. **pari voto,** sc. to that of the Caesarians. Have you then been fighting not for liberty, but for Pompey, just as the Caesarians for Caesar? — 6. **iam . . . tutum est,** sc. since you will conquer for yourselves and not for another. We. — 8. **sine rege,** sc. *esse.* **pericli,** sc. *subeundi.* — 12. **regia Nili,** i.e. Ptolemy. — 13. **contulit,** sc. in slaying Pompey; **Parthi . . . arcus,** sc. in slaying Crassus. — 14. **munus,** i.e. *liberty,* which he sarcastically calls the gift of Ptolemy. We. — 15. **Quis,** etc. No one of the enemy will believe that you fought bravely in the civil war; rather will he believe that you were the first to flee. We. — 18. **meruistis,** sc. because you did not fight against him. We. — 21. **maiora,** i.e. liberty. — 22. **Raptatur,** sc. to Caesar. — 24. **Ptolemaei . . . munus,** Bestow upon Caesar a greater gift than Ptolemy did. We. — 26. **mercede,** ablative of price. **Sciet,** etc., i.e. Slay me in order that these soldiers may know. We. — 27. **cervicis,** sc. *meae.* — 28. **meritum parate,** *acquire merit for yourselves.* — 31. **simul,** = *simulae.* **effetas ceras,** *the honeycombs with no young in them.* — 32. **miscent alas,** *fly in swarms.* — 34. **Phrygii aeris,** *the cymbals,* which were used in the worship of Cybele, a Phrygian goddess. **increpat,** sc. *ubi* or *si.* — 38. **divitias casae,** i.e. *his bees.*

511–523; 544–604.

ARRIVAL of Cato and his army at the temple of Jupiter Ammon. Description of its situation. Labienus urges Cato to consult the oracle respecting the issue of the war. Cato's speech in reply. The nobleness of his character.

1. **unum,** i.e. which the Libyan tribes had in common, and near which dwell (**habent**) the **Garamantes,** a Libyan race. We. In the widest sense the name is applied to all the Libyan tribes inhabiting the oases in the Eastern part of the great desert, but in the stricter sense denotes the people of Phazania, a region South of the great Syrtis and forming by far the largest oasis in the great desert. Dict. Geog. — 4. **Hammon,** originally an Ethiopian or Libyan divinity, whose worship spread over Egypt, a part of the Northern coast of Africa, and many parts of Greece. The most ancient seat of his worship was Meroe; and another and more famous one with a celebrated oracle was in the oasis of Ammonium in the Libyan

desert, where the ruins of the temple, whose walls were of hewn stone and covered with hieroglyphics, are still to be seen. The god was represented either in the form of a ram or as a human being with the head (or the horns only) of a ram. Dict. Geog. — 8. **Indis,** not Asiatics probably, but *Ethiopians,* who are called by Latin writers *Indi* because they were believed to have migrated from India. **unus,** *the only deity.* — 9. **violata,** *desecrated.* — 10. **morum priorum,** i.e. of the ancient simplicity and uncorrupt faith. Var. — 11. **Romano . . . auro,** i.e. protects it from being profaned with gold after the manner of the Romans. Var. Cf. Persius, *Sat.* II.

14. **fores,** sc. of the temple. — 15. **nova fata,** i.e. *responses of the oracle.* — 17. **explorat,** *make trial of, test.* — 18. **de fama,** i.e. the renown which the oracle had had from the most ancient times — whether true responses were given there. We. — 20. **eventus,** *the issue* of the war. T. **Labienus,** a partisan of Caesar and a legatus under him in the Gallic campaigns in B.C. 58 and in 54–50; the last two years before the civil war next in command to Caesar, and in B.C. 50 in command of Cisalpine Gaul in Caesar's absence. On the breaking out of civil war he went over to the other party. After the battle of Pharsalus he went to Africa, and was an officer under Scipio. After that of Thapsus he fled to Spain and fell in the battle Munda, B.C. 46. — 21. **ora** = *oracula.* — 23. **datos,** sc. by fate. — 24. **arcana,** *their secret decrees.* — 29. **patriae . . . mores,** explained by the next two lines. See Lex. *s. Mos.,* III, B. — 31. **perit,** for *periit,* i.e. has been fought by us in vain, and tyrants are to hold sway. — 33. **exemplar,** sc. which we ought to imitate. Wr.; with **honesti** = *quid nobis sit agendum.* We. — 35. **dignas adytis,** i.e. worthy to be uttered by the oracle. — 37. **regna,** i.e. the tyranny of one man. — 38. **an . . . longa,** etc. The correct text of this verse is doubtful. The Ms. reading is: *an sit vita nihil, sed longam differat aetas.* Cf. I, 457. **an . . . aetas,** i.e. *utrum differat, longa an brevis sit aetas.* We. — 41. **crescat,** *is made greater;* i.e. *whether right be never made more right, by success.* Pr. — 43. **Haeremus,** *depend upon, are most closely joined to.* We. **templo tacente,** equivalent to a concessive clause. — 44. **sponte,** often used with a genitive by Lucan and the later poets. — 45. **semel,** *once for all.* **nascentibus,** *at our birth.* — 46. **quidquid . . . licet,** sc. that we must die. We. Cf. v. 54. **arenas,** sc. of Libya. — 47. **mersitque,** *nor hidden.* **hoc pulvere,** i.e. *the sand* of *this* desert.

"Nothing in all Latin poetry reaches a higher pitch of ethical sublimity than the reply of Cato to Labienus, when entreated to consult the oracle of Jupiter Ammon. Its sentiments and others similar scattered throughout the poem redeem it from the charge of wanton disbelief and show a largeness of soul that only needed experience to make it truly great." CRUTTWELL.

55. **servata fide,** sc. by not making inquiry of it. — 56. **populis,** sc. *Orientalibus;* a dative. — 57. **anheli . . . ora,** i.e. *anhelum os gerentem.* — 59. **cervice,** i.e. *lectica.* — 60. **que** for *neque,* after the usage of Lucan. — 62. **indiga laticis,** *thirsting for water.* — 65. **quidquid . . . fuit,** i.e. the virtue of Cato surpassed that of all our ancestors, who were indebted greatly for their renown to fortune. We. — 70. **frangere . . . Iugurthae,** an allusion to Marius' triumph over Jugurtha. — 73. **cervice soluta,** sc. from the yoke of tyranny, i.e. with freedom recovered. — 74. **factura deum.** Cf. the noble and beautiful delineation of Cato's character in Book II, 380–391:

"Hi mores, haec duri immota Catonis
Secta fuit: servare modum, finemque tenere,
Naturamque sequi, patriaeque impendere vitam;
Nec sibi, sed toti genitum se credere mundo.
Huic epulae, vicisse famem: magnique penates,
Submovisse hiemem tecto: pretiosaque vestis,
Hirtam membra super Romani more Quiritis
Induxisse togam: Venerisque huic maximus usus,
Progenies; Urbi pater est, Urbique maritus:
Iustitiae cultor, rigidi servator honesti:
In commune bonus: nullosque Catonis in actus
Subrepsit partemque tulit sibi nata voluptas."

APPENDIX.

I. The Metres of Catullus.

I. Elegiac Distich. A. 363; G. 762; H. 615. In fifty-two poems: *Carm.* 65–116.

"Ovid's rules, such as the close of a thought with a couplet, the avoidance of elision, especially in the latter half both of the hexameter and the pentameter, the preponderance of dactyls, the ending of the couplet with a dissyllable, which must be either noun or verb, or the like, were not observed by Catullus." Sn.

II. Phalaecian Hendecasyllable. A. 371, 11; G. 765; H. 629, I. The first foot is usually a spondee, sometimes a trochee or iambus. The tribrach occurs once (C. 55, 10). In the second foot a spondee is allowed to alternate more or less regularly with the usual dactyl. In forty poems: *Carm.* 1–3, 5–7, 9, 10, 12–16, 21, 23, 24, 26–28, 32, 33, 35, 36, 38, 40–43, 45–50, 53–58.

The Phalaecian has no fixed caesura. The most common is that after the arsis of the second foot, or after the arsis of the third foot.

"Four lyrical metres were elaborated by Catullus and thus made popular, — the hendecasyllabic, the pure iambic, the scazon, and the glyconic, — and in them he was not surpassed by any later poet. The greater part of his lyrics were written in the hendecasyllable. The freedom of cadence in this measure, the varied caesura and the licenses in the first foot give the charm of irregular beauty, so sweet in itself and so rare in Latin poetry; and the rhythm lends itself with equal ease to playful humor, fierce satire, and tender affection. In the management of the scazon he was also very skilful." Es.

III. Iambic Verse. In twelve poems.

1. *Iambic Trimeter or Senarius.* A. 365; G. 754; H. 622. In *Carm.* 4, 29, 52. In these the pure iambic foot alone is used, with the exception of C. 52, vs. 2, 3, both of which begin with a spondee. In C. 4 and 29 the coincidence of verbal and metrical accent is remarkable.

2. *Choliambus or Scazon.* A. 365, *c*; G. 755; H. 622, 4. It differs from the ordinary trimeter by having always a spondee or a trochee in the sixth foot, and an iambus in the fifth. In eight poems: *Carm.* 8, 22, 31, 37, 39, 44, 59, 60. The pure scheme occurs only thirteen times. In seventy-four verses a spondee occurs in both the first and third places, in

twenty-nine in the first place, and in thirteen in the third place. A tribrach is found once in the second place, and once the third foot is a dactyl.

3. *Iambic Tetrameter Catalectic.* A. 366, *a*; G. 757; H. 625, note. In *Carm.* 25. Of the thirteen verses the iambus is preserved pure throughout in six. The other seven have a spondee in the first place, and two of them a spondee in the fifth place.

IV. GLYCONEO-PHERECRATEAN. A. 371, 1, 4, 12; 373; G. 764, 765; H. 627; 629, II. In *Carm.* 17, 34, 61.

In *Carm.* 34, a stanza of four verses: the first three Glyconic; the fourth Pherecratean. In *Carm.* 61, a stanza of five verses: the first four Glyconic; the fifth Pherecratean. In *Carm.* 17, a stanza of two verses: the first Glyconic; the second Pherecratean — though generally printed as one long line.

The Glyconic: a trochee or spondee followed by a dactyl and a cretic. The Pherecratean: a dactyl between two dissyllabic feet — either trochees or spondees — with an iambus once in the first foot, and a spondee once in the second foot. In *Carm.* 34 and 61 the Glyconic is sometimes hypermetrical.

V. SAPPHIC AND ADONIC. A. 371, 3 and 7; G. 778, VI; H. 628, I and VI. In *Carm.* 11 and 51. Catullus allows the trochee in the second foot, the elision of the last syllable before the beginning of the following verse, the breaking up of a word at the end of the third verse, so as to extend into the Adonic, the second foot to end a word, a monosyllable at the end of the verse, and the caesura after the fifth or sixth syllable indifferently.

VI. GREATER ASCLEPIADEAN. A. 371, 6; G. 770; H. 628, V. In *Carm.* 30. The verse consists of a dissyllabic base (a spondee, except in v. 9, where it is a trochee) followed by three choriambi, and ending with two short syllables.

"The sapphic and the choriambic metres were introduced from the Greek by Catullus, but in the use of them he closely followed throughout the Greek models (e.g. in admitting the trochee into the second place, and the frequent hypermeter as well as the lax caesura), and did not attain the excellence to which they were afterwards brought by Horace. With Catullus a modified *synapheia* runs throughout the stanza, such that the last syllable of the line may be indifferently long or short before a consonant, but a vowel with or without *m* is invariably elided before another vowel at the beginning of the next line."

VII. DACTYLIC HEXAMETER. In *Carm.* 62 and 64. The use of the spondee in the fifth place is frequent.

"The hexameters of Catullus display a marvellous improvement on those *of Ennius* and Lucretius, and have a peculiar sweetness and charm, but are

inferior to those of Virgil in correctness and flow. Their beauty is rather that of single lines than of a complex system. In *Carm.* 64, and especially in *Carm.* 62, he shows himself as great a master of the full-toned and stately hexameter as in his smaller poems he had proved his command of the lighter forms of verse; and he paved the way for the smoother cadences and statelier measures of Virgil. Yet the recurrence, occasionally, of one monotonous cadence, line after line, gives an air of sameness, which might almost be called inartistic. Sometimes it is relieved by the spondaic endings, which he and other poets of his school for a time made popular, and sometimes by verses of a freer and more luxuriant rhythm. Apparently to avoid the irregularities of older poets, he made the accent (as a rule) agree with the ictus in the last three feet of the line, thus giving his verses greater uniformity but producing a monotonous effect. Alliteration is also quite frequent.'

VIII. METRE OF THE ATTIS. In *Carm.* 63; the only specimen of this metre in the Latin language. It consists in theory of two iambic or anacreontic dimeters, of which the first is catalectic, and the second brachycatalectic. There are thus six feet, which are usually anapaest, iambic, bacchic, anapaest, tribrach, iambic, but with some variations. Roby, School Latin Gram. 934; G. 774. See also Ellis' Commentary on Catullus: *Prolegomena*, p. xxxvii; Simpson's Catullus: Appendix, p. 175.

"In poetry, the Ciceronian period was distinguished from the Ante-classical Age, not so much by the mere imitation of Greek models as by the minute care with which the rules and niceties of Greek diction, grammar, and metre were studied and applied, and by a growing perception of the predominant importance of form in art. Catullus was moulded by this spirit and tendency, and was its best representative, as the finish of all his finest poems testify. His metres convey the idea of a wild freedom under a careful and masked regularity; and while he is less artificial he is more artistic than any of his successors. He exhibits a sense of freedom working by rule, but not dominated by it, not attained by any other poet." Es.

Tibullus, Propertius, and Ovid in all his poems except the Metamorphoses, use the elegiac distich.

II. EDITIONS, COMMENTARIES, AND OTHER WORKS CITED OR CONSULTED IN THE PREPARATION OF THE NOTES.

CATULLUS.

Catvlli Veronensis Liber Recognovit apparatvm criticvm prolegomena appendices addidit R. Ellis Oxonii MDCCCLXVII.

A Commentary on Catullus by Robinson Ellis, Oxford MDCCCLXXVI.

Catvlli Veronensis Liber Lvdovicvs Schwabivs Recognovit Gissae MDCCCLXVI.

Catulli Veronensis Liber. Recensuit Aemilius Baehrens. Lipsiae MDCCCLXXVI.

Criticisms and Elucidations of Catullus by H. A. J. Munro Cambridge and London, 1878.

C. Valerius Catullus ex editione F. G. Doeringii cui suas et aliorum adnotationes adiecit J. Naudet, Parisiis MDCCCXXVI.

Select Poems of Catullus Edited, with Introductions, Notes, and Appendices, by F. P. Simpson, London, 1879.

The Poems of Valerius Catullus, translated into English verse. With Life of the Poet, Excursus, and Illustrative Notes. By James Cranstoun, Edinburgh, 1867.

The Poems of Catullus, translated into English verse. With an Introduction and Notes. By Theodore Martin. Edinburgh and London. MDCCCLXIII.

LUCRETIUS.

T. Lucreti Cari De Rerum Natura Libri Sex With Notes by H. A. J. Munro Third Edition Cambridge England 1873

T. Lucretii Cari De Rerum Natura Libri Sex Ex editione Gilberti Wakefieldi cum notis et interpretatione in usum Delphini variis lectionibus notis Variorum recensu editionum et codicum et indice locupletissimo accurate recensiti. Londini, 1823.

T. Lucreti Cari De Rerum Natura Libri Sex. C. Lachmannus Recensuit et Emendavit. Editio altera Berolini, MDCCCLIII.

C. Lachmanni in T. Lucretii Cari De Rerum Natura Libros Commentarius tertium editus, Berolini, MDCCCLXXI.

Syntaxis Lucretianae Lineamenta Scripsit T. G. Holtze, Lipsiae, 1868.

TIBULLUS.

Albii Tibulli Libri Quattuor. Recognovit A. Rossbach. Lipsiae, MDCCCLXVI.

Albii Tibulli Opera Omnia ex editione I. G. Huschkii cum notis et interpretatione in usum Delphini variis lectionibus notis Variorum recensu editionum et codicum et indice locupletissimo accurate recensita. Londini, 1822.

Elegiac Extracts from Tibullus and Ovid, With English Introductions and Notes. By W. Ramsay, London, MDCCCXL.

Albii Tibvlli Carmina Libri Tres Cvm Libro Qvarto Svlpiciae et aliorvm Chr. G. Heynii nvnc avcta notis et observationibvs Ern. Car. Frid. Wvnderlichii. Lipsiae, MDCCCXVII.

Albii Tibulli Carmina Ex Recensione Car. Lachmanni Passim Mutata Explicuit L. Dissenius Gottingae, MDCCCXXXV.

The Elegies of Albius Tibullus translated into English verse, With Life of the Poet and Illustrative Notes By James Cranstoun, Edinburgh and London, MDCCCLXXII.

PROPERTIUS.

Sex. Propertii Elegiae. Edidit Henricus Keil. Lipsiae, MDCCCLXVII.

Sex. Propertii Elegiarum Libri IV. Recensuit A. Palmer. Londinii, Dublini: 1880.

The Elegies of Propertius, With English Notes, By F. A. Paley. Second Edition. London and Cambridge, MDCCCLXXII.

Sex. Aurelii Propertii Elegiarum Libri Quattuor. Codicibus partim denuo collatis, partim nunc primum excussis recensuit, etc., Quaestionum Propertianarum libris tribus et commentariis illustravit G. Ad. B. Hertzberg. Halis, MDCCCXLIII.

Select Elegies of Propertius Edited with Introduction, Notes, and Appendices By J. P. Postgate. London, 1881.

The Elegies of Sextus Propertius translated into English verse, With Life of the Poet and Illustrative Notes By James Cranstoun, Edinburgh and London, MDCCCLXXV.

Verse Translations from Propertius, Book V. With a revised Latin Text, and Brief English Notes. By F. A. Paley. Cambridge and London, 1866.

OVID.

P. Ovidius Naso Ex Recognitione Rudolphi Merkelii. Lipsiae, MDCCCLX.

P. Ovidii Nasonis Heroides XIV. Edited by A. Palmer. London, Cambridge, and Dublin, 1874.

P. Ovidii Nasonis Heroidum Epistulae XIII Edited with Notes and Indices by E. S. Shuckburgh. London, 1879.

Ovid's Fasti; With Introduction, Notes, and Excursus, by Thomas Keightley. London, 1848.

P. Ovidii Nasonis Fastorum Libri Sex. With English Notes, By F. A. Paley. London, 1869.

P. Ovidii Nasonis Fastorum Libri Sex. Zum Schul — und Privatgebrauch herausgegeben und mit erklärenden anmerkungen und einem namenregister versehen von M. Julius Conrad. Leipzig, 1831.

The Fasti of Ovid Edited with Notes and Indices by G. H. Hallam. London, 1881.

Ovid: Selections for the Use of Schools With Introductions and Notes and an Appendix on the Roman Calendar by W. Ramsay. Edited by G. G. Ramsay. Oxford, MDCCCLXX.

LUCAN.

M. Annaei Lucani Pharsalia cum indice rerum. Ad optimorum librorum fidem accurate edita. Editio C. Tauchnitii stereotypa novis chartis impressa. Lipsiae, 1878.

Marci Annaei Lucani Pharsalia cum notis selectis quibus varias lectiones Mss. nunc primum collatorum, dissertationem de spuriis et male suspectis Lucani versibus, Scholiastas ineditos, adnotationem suam, nec non indices locupletissimos addidit C. F. Weber. Lipsiae, MDCCCXXI.

M. Annaei Lucani Pharsaliae Libri X. Ad meliorum librorum fidem recensuit scholiisque interpretatus est et indicem adiecit C. H. Weise. Quedlinburgi et Lipsiae, 1835.

M. Annaeus Lucanus De Bello Civili, cum Hug: Grotii, Farnabii notis integris et Variorum Selectis. Accurante Corn: Schrevelio. Lugd. Batav. 1669.

M. Annaei Lucani Pharsalia Libri Decem. Cum Scholiaste, hucusque inedito, et notis integris H. Grotii, etc. Et excerptis O. Vincentini, aliorumque. Nec non T. Maji supplementis aliorumque observationibus. Curante F. Oudendorpio. Lugd. Batav. 1728.

M. Annaei Lucani Pharsaliae Liber Primus Edited with English Introduction and Notes by W. E. Heitland and C. E. Haskins. London and Cambridge, 1875.

Selections from the less known Latin Poets by North Pinder. Oxford, MDCCCLXIX. [Includes Catullus, Tibullus, Propertius, Ovid, and Lucan, with many others.]

Selections from Catullus, Tibullus, and Propertius. With English Notes. By A. H. Wratislaw and F. N. Sutton. London, 1869.

The Roman Poets of the Republic By W. Y. Sellar. New edition, revised and enlarged. Oxford, MDCCCLXXXI.

A History of Roman Literature By W. S. Teuffel. Translated by W. Wagner. London and Cambridge, 1873.

A History of Roman Literature: From the earliest period to the death of Marcus Aurelius. By C. T. Cruttwell. London, 1877.

Miscellaneous Writings of John Conington, late Corpus Professor of Latin in the University of Oxford. Vol. I. London, 1872.

LATIN TEXT-BOOKS.

Allen and Greenough's Latin Grammar.

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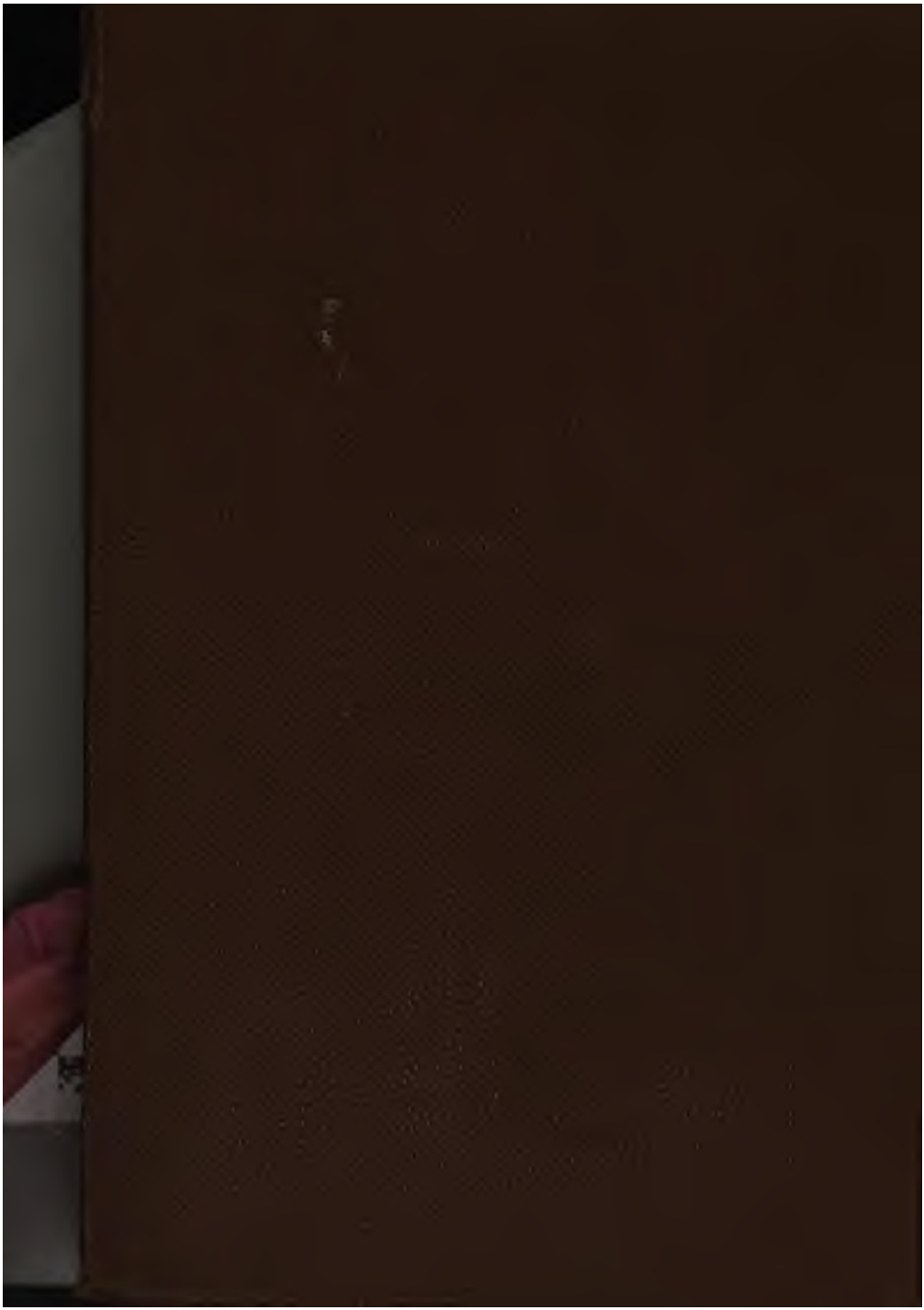
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